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ifés simple pleasures

Describe yourself as an ornithologist and you will be heard with respectful attention. Call yourself a bird-watcher, however, and things take a different turn: your announcement will meet with mild derision and your activities become the subject of slightly scandalous misinterpretation. We have never quite understood this. Almost all of us take some pleasure in watching what one school of writers used to call 'our feathered friends'; and although we may not know with certainty the name of any of the birds on the lawn, we go on scattering our crumbs. Other wild creatures exercise a similar effect. A glimpse of a sinuous shape moving swiftly through the undergrowth is enough to elevate an ordinary country walk into something of an event, though we could not say afterwards whether it was a stoat or a weasel that we had seen. Our amateur enthusiasm for wild life would, in fact, seem to be a national characteristic, like a taste for marmalade . . . or banking with the Midland.



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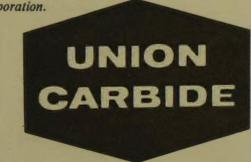
It was in 1797 that chromium was first discovered, but it took a full century before the production of chromium steels became general. Today, evidence of these steels is all around us. The everlasting beauty of gleaming stainless steel in our home; the heat-defying steels in our supersonic aircraft; the mammoth, corrosion-resistant steel structures in chemical and petroleum plants. Chromium is the magic ingredient that fortifies steel against heat, corrosion, wear and other ravages of time. If time measures progress, then here 's an irony . . . progress in metallurgy has made time stand still.

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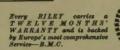
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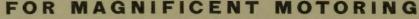
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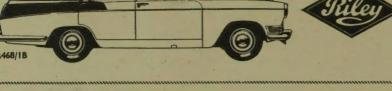
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This fine building, the greater part of which is occupied by the headquarters staff of the international Bowater organisation, is now completed - another major contract finished well ahead of schedule. With a floor area of over 320,000 square feet, it has a frame of reinforced concrete. Cladding is in Scottish and Swedish granites, various facing bricks and Portland stone. Taylor Woodrow pre-planning, here as elsewhere, includes every modern device and technique to ensure the utmost speed and economy consistent with quality construction to the building owner's high standard. Invariably this means operating to very tight programmes. It is a tribute to the skill, drive and enthusiasm of the Taylor Woodrow men in the field, that the work is so often completed ahead of schedule.

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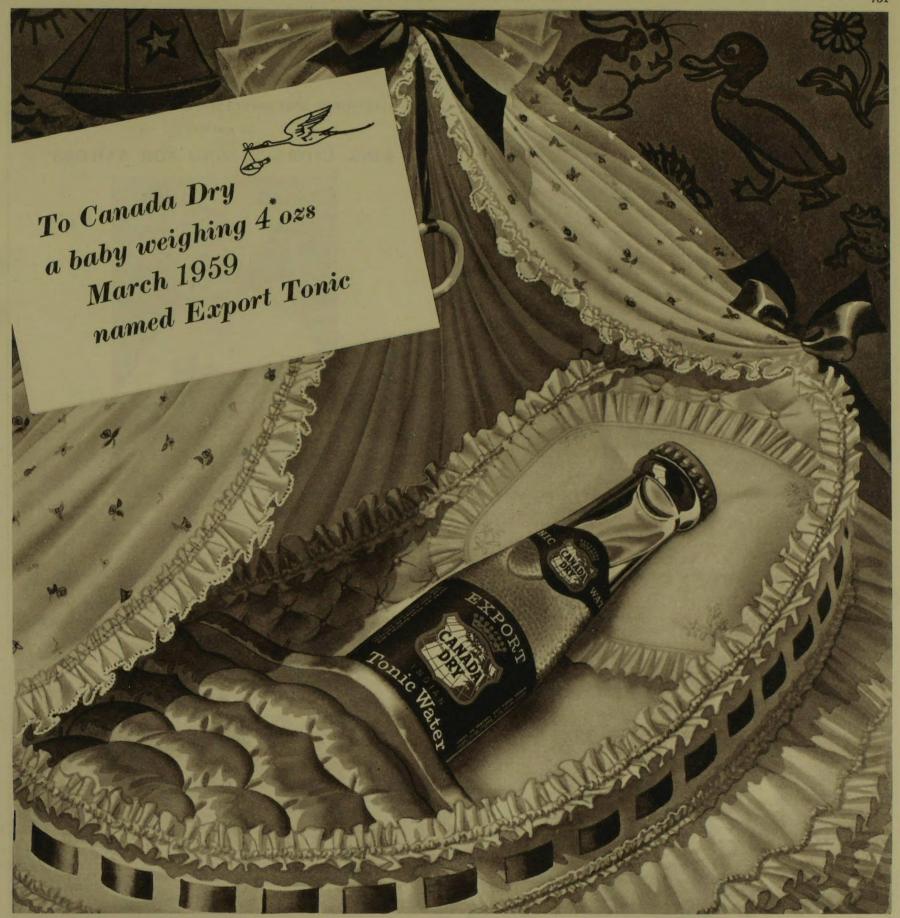
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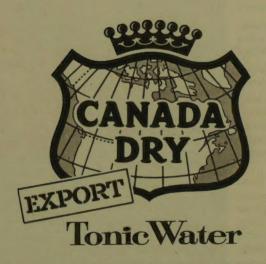
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means that Canada Dry stays full of sparkle longer after it's opened. Because of exclusive higher water purification, there are more smaller bubbles—longer-lasting and eversparkling.

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Yes, those extra tiny bubbles are smoother to your palate, combining 'life' with fragrance. What's more, there's no gassy kick-back with Canada Dry 'Export' Tonic!

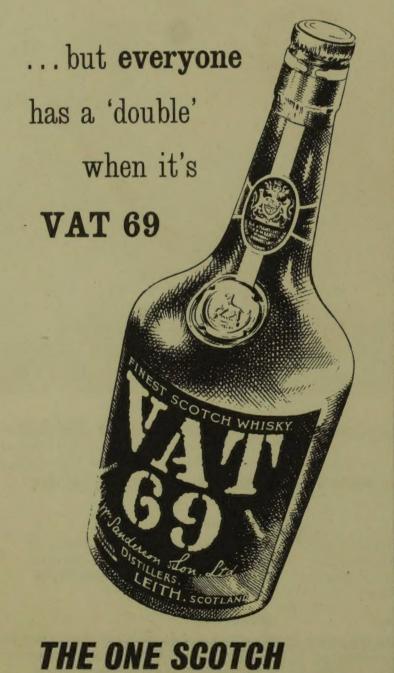
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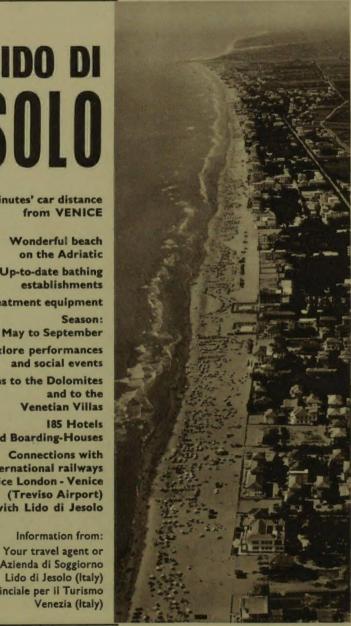
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GEORGE DENNIS WAS WRONG

-completely wrong!

The car turned into the short straight drive, crunched slightly on the gravel, and stopped. There was the faint click of the ignition key, and the engine ceased its steady beat.

George Dennis opened the door, stepped out, and stretched himself. 'Not a bad journey', he thought, 'but it's good to be back'.

His car had done its normal weekly miracle. Five hundred and fifty miles on business journeys through lanes, streets, main roads—over cobbles, smooth macadam and plain mud. One hundred and thirty stops with the engine running. Thirty-seven stops with the engine idle. Acceleration, braking, weaving and straight high speed.

Over four million engine revolutions had carried George Dennis through his week's work. Three-ton power blows on each of the piston heads had accumulated to the enormous force of 72,000,000 tons. Receiving these blows were small bearings, no bigger than a cinema ticket in size. Smoothly, the pistons had made their swift way up and down the cylinder walls.

As he pocketed his keys, George patted the car and murmured, 'Nothing more for you to worry about until Monday'.

George Dennis was wrong—completely wrong! Like most motorists, George thought that engine wear takes place only when the engine is running. In fact, it also takes place when the engine is idle.

And, more important, the average car is idle for

90 per cent of its life. Yes, ninety per cent. George didn't realise this either.

As he locked the garage doors, he thought his car was well protected. It was . . . externally, but the engine was condemned to more wear. Corrosive wear.

What George didn't know was that condensation inside the cooled cylinders could cause corrosive wear while the car was idle. And that meant all night ... every night ... and during the day, too.

He didn't know about this until one day he stopped a little longer than usual at his garage. He chatted to the foreman who told him about this wear and how he could prevent it.

George took his advice and changed to the motor oil that protects engines when they're idle as well as when they're running. He changed to Esso Extra Motor Oil.

Of course, he still doesn't know how Esso technicians developed and produced this unique oil. Or how the oil molecules cling to the cylinder walls like limpets when the engine is idle. Or how this almost permanent film gives instant lubrication as the engine starts. Or even how it helps the engine to run better at speed.

All he knows is that the engine is purring smoothly and is as powerful as ever. And somehow he feels he's now doing all he can to protect his engine against wear. He's right. He's using Esso Extra Motor Oil, the oil that stays on the job.

Are you?



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Presentation SILVER

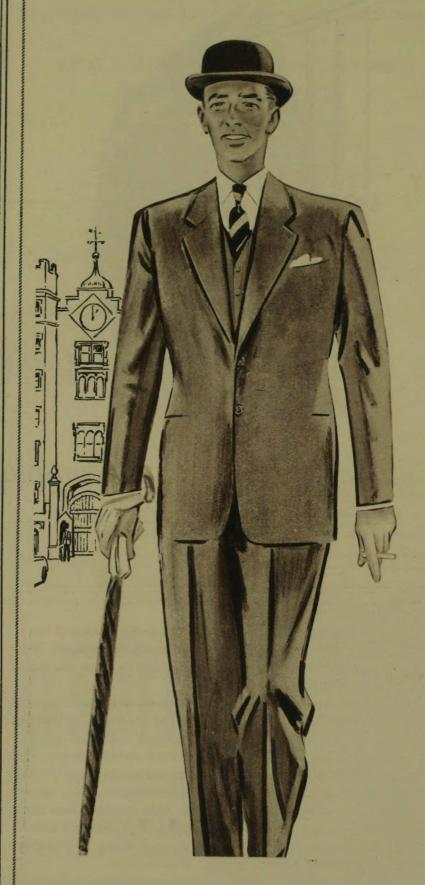
This beautiful Candelabrum and magnificent Cigar Box, both in heavy sterling silver, are examples of Mappin & Webb Presentation Silver—gifts whose unsurpassed excellence is unaffected by passing years. The range from which you can choose is wide, indeed limitless, for a skilled staff is available to produce any special designs you require. Committees planning a presentation are cordially invited to inspect our Showrooms. Or we will gladly send selections on approval at our own expense.

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The beauty of ready-to-wear is that you can see the suit on and satisfy yourself as to fit, colour, pattern, cloth, before you buy.

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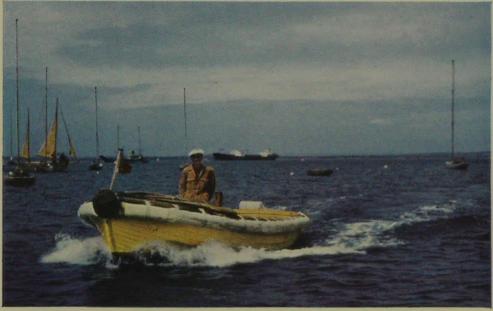
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AND BRANCHES THROUGHOUT THE COUNTRY



A Dragon Class yacht caught by Uffa Fox's 'Colorsnap' camera.



A friend comes alongside - and Uffa Fox takes another picture.



Solent giantess, The Queen Mary, snapped by Uffa Fox. He took all these pictures on 'Kodachrome' film.

The 'Colorsnap' camera takes so many kinds of pictures

With the Bantam 'Colorsnap' camera you can get colour slides and prints, fine quality and-white pictures brilliant full-colour slides use 'Kodachrome' film. These slides can be used for home projection and you can have colour prints made

from them. You can also get colour prints with 'Kodacolor', the new colour negative film course, you can load with 'Kodak' black-andwhite film. For night snaps indoors, fit the 'Kodak' Flasholder (extra).



Famous yacht designer, Uffa Fox, enjoys taking colour pictures.

UFFA FOX took these snaps with his Bantam 'COLORSNAP' camera

It's only natural that Uffa Fox uses the Kodak Bantam 'Colorsnap' camera. It's as streamlined as one of his own yacht designs. It's swift and simple to use. It makes colour photography easy for anyone.

Follow the straightforward instructions built into the camera back and press the button. You get snap after sparkling snap in glorious, natural colour, on famous 'Kodachrome' film or the new 'Kodacolor' film. And, of course, it's a grand black-and-white camera, too. Ask to see it at your Kodak dealer's. £9.11.10d., inc. tax.



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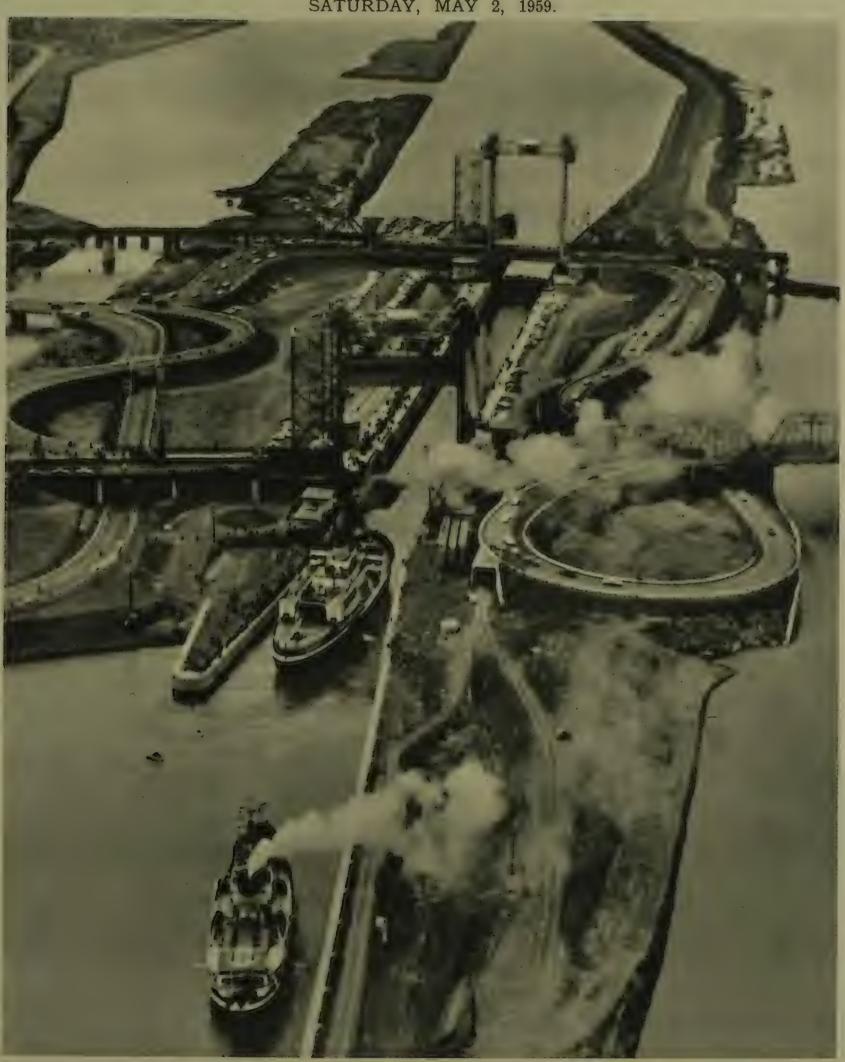
Who are they? They are Ted Neville, Bob Lennox, Harry Green—and 103,997 others we can't talk about here. Ted Neville spends his spare time riding surf on Bondi beach and his working hours as a motor tester in the A.E.I. (Pty) factory at Auburn, Sydney. Bob Lennox, a machinist in the A.E.I. turbine works at Larne in Ulster, plays darts for the team at his local. Harry Green is a research scientist in the A.E.I. laboratories at Aldermaston and says his children leave him no spare time at all.

AEI) part of a great Britain

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SATURDAY, MAY 2, 1959.



TO MARK THE OPENING OF THE ST. LAWRENCE SEAWAY: THE FIRST OF 68 VESSELS MOVES INTO ST. LAMBERT LOCK.

Leading a flotilla of sixty-eight freighters which moved out of Montreal harbour on April 25 to become the first vessels to use the St. Lawrence Seaway, was the Canadian ice-breaker d'Iberville, seen here manœuvring into the first of seven new locks. Thousands of people lined the locks

to watch the event, and the ships were gaily decorated. A celebration had been planned at Toronto to mark the arrival of the first foreign ship. The first British vessel through the lock was the Manchester Faith. Another view of the St. Lambert Lock appears on pages 750-1.



By ARTHUR BRYANT.

THE other day there appeared in The Times a letter from that remarkable woman, Lady Reading, the Chairman and founder of the W.V.S. The ideal behind the work of the W.V.S. is, and always has been, that human beings fulfil themselves through service to others and that, by and in giving, they are blessed. Its achievements rest on a basis of generosity and service, and it was therefore fitting that its Chairman should be the person to remind the world of an act of generosity and service by a great Royal Lady

and, in doing so, to correct a misapprehension which seems to have arisen about that act. I think it only fair to quote her letter in full. Its theme is the story of the making of Queen Mary's Carpet, which the Queen made and gave to the nation in 1951 to be sold to help the Dollar Export Drive, and which, bought by The Imperial Order Daughters of the Empire, is now in the possession of the Canadian National Gallery in Ottawa. The letter reads:

SIR,—I was most surprised to read in The Times of April 18th a statement by the Director of the National Gallery in Ottawa to the effect that "Queen Mary had employed footmen and servants to help her with certain work on the carpet." I can categorically deny this; in fact, I can state quite definitely that every stitch on that carpet was done by Queen Mary herself, and that at a moment when she was ill and there were only 2 in. or 3 in. to be finished on the border and I offered to do the work for her, she refused, saying that she wished every stitch on the carpet to be hers, her own work, and hers alone, and we had to wait some weeks for the carpet to be completed because she was not well enough to do it at that time.

I would appreciate it if some publicity could be given to this letter because I do feel that irreparable harm is done by statements such as the one that has been published. Her Majesty Queen Mary gave the carpet as a stimulus to people to help the dollar drive in every way possible, and I cannot feel that it is good that anything but the truth be known and that everyone should recognise the great feat of her Majesty in completing this carpet herself.

There is also the fact that, instead of giving the component parts of the carpet, or indeed the carpet itself, to someone she would have liked to have had it, she sent it for sale in order to set an example to other people.

"All service ranks the same with God," and it is not because Queen Mary was a Queen or even because she was a highly accomplished needlewoman that she is entitled to the full credit of what she made with her own hands, her carpet—a testimony, not only to her industry and patriotism but to her knowledge and love of beautiful design and of the great tradition, stretching back to the Middle Ages, of English needlework. Her carpet stands in its own right as a considerable and enduring work of art, and the love of her country and its people

that inspired and sustained her in its making is to be numbered with all the other countless acts and deeds of love that England has inspired in her sons and daughters. I have no idea whether the Director of the National Gallery was misreported phrases taken from the speeches of public men frequently are—or, if not, through what his misapprehension of the facts arose, but I feel with Lady Reading that justice to Queen Mary demands that the truth of the matter should be made as widely known as possible.

And not only in justice to Queen Mary. A good deed, as Shakespeare's Portia pointed out, shines like a candle in a naughty world, and the world is still naughty enough to require all the candles it can get! And, as another and later English poet pointed out, there is a fierce light

UNDOUBTEDLY THE WORK OF ROYAL HANDS: A CARPET MADE BY THE LATE QUEEN MARY. IT HAS BEEN CLAIMED THAT IT WAS NOT ENTIRELY MADE BY HER AND DOES NOT MERIT DISPLAY IN THE NATIONAL GALLERY IN OTTAWA.

AND DOES NOT MERIT DISPLAY IN THE NATIONAL GALLERY IN OTTAWA.

The Director of the Canadian National Gallery in Ottawa, Mr. Alan Jarvis, was recently strongly criticised for his action in "hiding" this beautiful needlepoint carpet, which is certainly entirely the work of the late Queen Mary. On April 17 Mr. Jarvis expressed doubts as to whether it was really her work and stated that it was "not even a work of art." On his orders, it has been kept behind a curtain in the gallery. The Imperial Order Daughters of the Empire—who bought the carpet—complained at their recent annual meeting in Hamilton, Ontario, that the carpet could be better displayed and that it had not been mothproofed. To the latter complaint Mr. Jarvis replied that the carpet "has had as good care as any of our old masters." Sir Arthur Bryant writes about the carpet on this page; and maintains that "it stands in its own right as a considerable and enduring work of art."

which beats upon a throne And blackens every blot

—an observation which can be verified by a perusal of the popular Press, both in this country or any other. It is, therefore, only fit and proper that a noble work of industry, and what goes

with all industry and true artistic achievement, drudgery and endurance, should be fully acknowledged as it deserves. Queen Mary had shared the throne of what was then the greatest empire on earth and had borne the title of Queen of a land second to none in its proud chronicle of deeds "of Christian service and true chivalry"—a fact of which she was very conscious and on which she deliberately, and out of a high sense of duty and honour, based her life. The making of her carpet, in sickness and old age, out of love

and a sense of noblesse oblige, was an expression of that consciousness and ought not to be belittled. Nothing that a man or woman does for love of something greater than his or her individual self ever should be.

For herein lies, I think, the ultimate blasphemy of our age: that, out of a new-found but misunderstood knowledge of the springs of human consciousness, we do in-advertently belittle and denigrate selflessness and nobility. I am not suggesting that in this par-ticular instance the Director of the National Gallery, even if correctly reported, was attempting to do so; as a life-long lover and scholar of great human achievement in art, he would clearly be the last person to do, or wish to do, any such thing. Yet the whole spirit of our time is shot through with the prevailing fashion of writing down every human manifestation of selflessness, generosity or nobility as a kind of comic exhibitionism to be either smiled at or sneered at and of no real worth at all. This, I am convinced, is profoundly to misunderstand both the nature of the moral universe and of man. The whole purpose of life, as I see it and I can think of no other-is to give every living creature a freedom of choice and, by its exercise, to contribute something to the making or marring of its own existence and possibly of that universe itself. Whether what we call the lower animals possess that self-creative freedom of choice I do not know, though I suspect that, within the nature of their own cycle of existence, they do. But, being a man and having experienced life as a man, I am convinced that men and women possess it. Every selfless and generous act adds something, however small, to the stature of a man and perhaps-though this is far beyond our ken and powers of perception-to that of the universe itself, while every mean and ignoble act diminishes it. That is the essence, as I see it, of the human situation and why what men and women do, not out of love of self but out of love of others or of an ideal, should be seen for what it is and be held in honourable remembrance. That is what St.

Paul meant when he wrote to the Philippians: "Whatsoever things are true,

the Philippians: "Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things."

KING HUSSEIN'S VISIT: AT DOWNING ST., SANDHURST AND ALDERSHOT.



AT ALDERSHOT: KING HUSSEIN'S VISIT TO THE 16TH INDEPENDENT PARACHUTE BRIGADE, UNITS OF WHICH WERE IN JORDAN LAST YEAR.

AT THE ROYAL MILITARY ACADEMY, SAND-HURST, WHERE HE WAS A CADET FROM 1952 TO 1953: KING HUSSEIN INSPECTING A PARADE.

A MONG King Hussein's engagements during his ten-day visit to Britain (part of his world tour) were a meeting with Mr. Macmillan and the Foreign Secretary, a dinner given in his honour by the Prime Minister, and visits to Army and R.A.F. units. His meeting with Mr. Macmillan, on April 22, lasted an hour, and was also attended by Sir Charles Johnston, Ambassador in Amman. That evening, the Prime Minister welcomed him to a dinner at No. 10, Downing Street, at which the guests included Mr. Stirling Moss, the racing driver, in recognition of King Hussein's interest in motor racing. Another guest was Mr. Bevan, the "shadow" Foreign Secretary. The following day, King Hussein visited the Royal Military Academy, Sandhurst, where he was a Cadet from September 1952 until February 1953, and here he met members of the staff who were at the Academy during his cadetship. From Sandhurst, the Royal visitor flew to Aldershot, where he visited the 16th Independent Parachute Brigade, units of which were flown to Jordan during the emergency last summer.



KING HUSSEIN APPEARS HIGHLY AMUSED DURING A FLIGHT IN A TROOP-CARRYING AIRCRAFT, IN WHICH HE WATCHED PARATROOPS MAKE A DESCENT.



AT SANDHURST: KING HUSSEIN WITH HIS FORMER SERVANT AT THE ACADEMY, MR. H. BRINDLEY, AND HIS FORMER INSTRUCTOR, SERGEANT-MAJOR CULLEN (RETIRED), LEFT.



AT NO. 10, DOWNING STREET: KING HUSSEIN SHAKES HANDS WITH MR. MACMILLAN ON THE OCCASION OF THE DINNER GIVEN IN HIS HONOUR BY THE PRIME MINISTER.

SALE-ROOMS, HELICOPTERS AND A MILITARY DEMONSTRATION; AND A BALLERINA'S RETURN.



THE DORSET COUNTRYSIDE TURNED INTO A SPIDER'S-WEB OF TANK TRACKS: THE ROYAL ARMOURED CORPS DEMONSET COUNTRIBLE TORRES HAVE A STIBLE STATE OF THAT TRIBLE. THE DOTAGE TO THE DOTAGE THE DOTAGE THE DOTAGE THE DOTAGE THE DEMONSTRATION HELD RECENTLY NEAR BOVINGTON CAMP, AND WATCHED BY REPRESENTATIVES OF MANY NATIONS. Among the many onlookers at the recent Royal Armoured Corps demonstration in Dorset were high-ranking officers and officials from a number of countries. Against a background of such diverse uniforms—including one of peacock-blue worn by the Bulgarian Military Attaché—modern equipment, which included the Conqueror tank, the Ferret scout car and the Saladin armoured car, was on demonstration.



FOR SIGHTSEERS, EMERGENCY INVALIDS AND BUSINESSMEN IN A HURRY: LONDON'S ONLY COMMERCIAL "HELIPORT," ON THE THAMES SOUTH BANK,

On April 23, Mr. John Hay, Joint Parliamentary Secretary, Ministry of Transport and Civil Aviation, opened London's only "heliport." It is a private venture by Westland Aircraft, and can cater for fifty people at a time.

My dearest Miss Jenns

Sam forry that your pretty Letter has been to long without being answered; Sub when I am not gretty well. I do not alwas wicked plate enough for giving ladics To well, and hope that flow mind your pan. your book, and your needle. In they all needle ry. Your books will give you knowledge; and make you respected, and your needle will hind you wieful employment when you do not care to read. When you are a little older, I hope you will be very diligender to fearning anith. natice; and above all, that through your whole

SOLD AT CHRISTIE'S FOR £1250: A DELIGHTFUL AUTOGRAPH LETTER BY DR. JOHNSON TO HIS GOD-DAUGHTER, REFERRED TO BY BOSWELL AS "A BEAUTIFUL SPECIMEN OF HIS GENTLENESS AND COMPLACENCY TO A YOUNG LADY."



SOLD AT SOTHEBY'S FOR £3400: A RARE TERRESTRIAL GLOBE OF $c.\,1533$, ON WHICH IS PLOTTED THE TRACK OF MAGELLAN'S WORLD VOYAGE OF 1519-22,

SHOWING THE TERRESTRIAL GLOBE RECENTLY SOLD AT SOTHEBY'S: HOLBEIN'S FAMOUS PAINTING, THE "AMBASSADORS," OF c. 1533.

An interesting story is attached to the globe sold at Sotheby's on April 20. It shows the track of Magellan's circumnavigation of the globe (1519-22), and has been proved to be the same as the one included in Holbein's celebrated painting, the "Ambassadors," in the National Gallery; except that Holbein has deliberately changed the orientation of place-names so that they might be seen in the picture. A similar globe is in the National Maritime Museum, Greenwich.



DAME MARGOT FONTEYN AT LONDON AIRPORT AFTER BEING DETAINED

IN PANAMA.

Dame Margot Fonteyn arrived in London on April 24, after her detention in Panama—which caused a sensation in Britain—and her subsequent release. Her husband, Dr. Roberto Arias, was later learned to be taking refuge at the Brazilian Embassy in Panama City. He was alleged to be involved, with Dame Margot, in a plot against the Panamanian President.

ALSO SOLD AT SOTHEBY'S, ON APRIL 22: A WATER-COLOUR BY BLAKE OF MARY MAGDALEN WASH-ING THE FEET OF CHRIST, **BOUGHT BY AN AMERICAN** FOR £2050.



THE QUEEN MOTHER AND PRINCESS MARGARET: THEIR RECENT VISIT TO ITALY.



PRINCE HENRY OF HESSE WALKS BEHIND PRINCESS MARGARET DURING THE ROYAL PARTY'S TOUR OF THE "GARDEN OF PRODIGIES" AT BOMARZO, NEAR ROME, ON APRIL 24.



HALF-HIDDEN IN A FIELD, PHOTOGRAPHERS ATTEMPTED TO TAKE PICTURES OF PRINCESS MARGARET DURING HER VISIT TO THE EXCAVATIONS AT THE ANCIENT SITE OF BOMARZO, WHEN SHE WAS ACCOMPANIED BY PRINCE HENRY OF HESSE.



ON APRIL 22 THE QUEEN MOTHER AND PRINCESS MARGARET, WHO WERE RECEIVED BY POPE JOHN XXIII, SEEN AS THEY LEFT THE VATICAN PALACE.



THE QUEEN MOTHER AND PRINCESS MARGARET MEET PRESIDENT GRONCHI AT THE RECEPTION GIVEN IN THEIR HONOUR AT THE QUIRINAL PALACE IN ROME.



PRINCESS MARGARET WAS PHOTOGRAPHED BY PRINCE HENRY OF HESSE AS SHE STOOD IN THE MOUTH OF A GARGOYLE IN THE PARK AT BOMARZO.



THE QUEEN MOTHER ADMIRES THE NEW MARBLE STATUE OF LORD BYRON IN THE BORGHESE GARDENS IN ROME.

QUEEN ELIZABETH the Queen Mother and Princess Margaret were greeted by a torrential downpour when they arrived in Rome on April 20 for their unofficial five-day visit. They flew in a

Comet II of the Royal Air Force Transport Com-mand. The following day the weather improved and the Queen Mother and Princess Margaret were able to do some sightseeing: the Queen Mother had lunch at the castle of Ninfa, while the Princess drove to Ostia, the port of ancient Rome, where she spent half an hour where she nspecting the ruins. Later the same day Princess Margaret visited some famous churches in Rome. Queen Mother and Princess Margaret were guests of honour at a private reception given by President Gronchi at the Quirinal Palace. The following morning Queen Elizabeth the Queen Mother and

THE QUEEN MOTHER AND PRINCESS MARGARET AT THE RECEPTION GIVEN FOR ITALIAN AND BRITISH GUESTS BY SIR ASHLEY AND LADY CLARKE, AT THE BRITISH EMBASSY IN ROME.

Queen Mother and
Princess Margaret were received by the Pope, who presented the Queen Mother with a mosaic from the Vatican
studios and the Princess with a gold medal of his pontificate. In the afternoon the Queen Mother unveiled a statue
of Lord Byron in the Borghese Gardens. On April 23 the Queen Mother and Princess Margaret attended a reception
at the British Embassy in Rome, after having earlier unveiled a war memorial in a Scottish church. They left for
the week-end in Paris the following day.

A WINDOW ON THE WORLD. THE SEAWAY AND THE GREAT LAKES.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

St. Lawrence Seaway five years ago, but this week's news has brought one feature of my tour vividly to my mind. In Canada I then visited Hamilton and Toronto, on the western shore of Lake Ontario, both great industrial centres

—Hamilton known as "the steel
town"—which will be closely affected by the
new venture. It was, however, on the other side

| HAVE not been in the United States

or Canada since work began on the

of the frontier, at Detroit, that I discussed the project and for the first time acquired some understanding of what it meant. My hosts of the Ordnance Office dined and wined me with typically warm American hospitality. In intervals of a highly technical discussion of arms production and contracts we looked out on a stream of freighters plying between Lakes Erie and Huron.

Though I knew the geography pretty well, I could not get used to the idea that the country before my eyes, due south, was part of Canada. No wonder two enlightened peoples have made movement to and fro across the frontier easy, though not for an outside citizen of the Common-wealth, as I discovered when I left my passport in my hotel and wanted to cross to Canadian soil. In the near future some of the shipping which passes in front of the windows in which I stood will come from the Atlantic. The news of which I have spoken is that, just after these words are written, on April 25, an ice-breaker is due to pass through the Seaway, though it will not be officially opened by the Queen and President Eisenhower for another two

Some people talk of the Seaway as though the term stood for the whole stretch of navigable waters from the Gulf of St. Lawrence to the narrow western end of Lake Superior, a distance of over 1200 miles as the crow flies. What it really stands for is the approach up the St. Lawrence River into the north-eastern end of Lake Ontario. This is the part of the river where a series of new locks and canals, the greater proportion on the left, or Canadian, bank, were needed and have been built to permit ocean-going ships of all but the highest tonnage to enter the lake. Eventually they will be able to reach Milwaukee and the giant Chicago, on Lake Michigan.

Perhaps my mind has been warped by years of military study. The first question I asked when talk turned to the subject was on the possibility of sabotage. I recalled hearing that the risk of sabotage to the Panama Canal between the wars, perhaps carried out Japanese merchantman passing through, had caused some headaches in

the United States. The problem was of course different, because of the immense strategic importance of the Panama Canal in permitting the United States Navy to move quickly between the Atlantic and the Pacific and the danger of the destruction of a single lock at a critical time. Here it is not the Navy that is involved but industrial cities and their highly artificial chain of communications. Sabotage could certainly be troublesome.

Yet I suppose that whenever a foreign ship ties up at New York there is a certain danger of sabotage. In the horror of a nuclear war the

Seaway would be a consideration secondary to the fate of the great cities. I concluded that there was nothing on the security side which could induce the United States or Canada to hesitate about putting this great scheme into operation. We should all become troglodytes if we allowed ourselves to be scared out of every such project. by such considerations. All the same, Russian ships will not for the present be invited to pass through the St. Lawrence Seaway.

The great benefit, of course, lies in the ability



AT THE END OF HIS ACTIVE NAVAL CAREER: ADMIRAL OF THE FLEET LORD MOUNTBATTEN SPEAKING AT THE ADMIRALTY SHORTLY BEFORE LEAVING THE POST OF FIRST SEA LORD TO BECOME CHIEF OF THE DEFENCE STAFF.

Speaking at the Admiralty on April 23—a few days before Admiral Sir Charles Lambe was to succeed to the appointment of First Sea Lord—Admiral of the Fleet Lord Mountbatten recalled some of the changes which had taken place during his long naval career. On the announcement of his appointment as Chief of the Defence Staff at the end of last year, Lord Mountbatten said he would give up his post as First Sea Lord with very great regret as he would then come to the end of his active naval career, which had occupied nearly the whole of his life and had been a very happy one. At the Ministry of Defence (where he takes up his new appointment in July) he would act in a completely inter-service role. In reviewing some of the naval changes he had witnessed, Lord Mountbatten said that the advent of nuclear power was the most outstanding, and went on to speak of *Dreadnought*, Britain's first atomic submarine, the keel of which is to be laid by the Duke of Edinburgh on June 12.

to transport heavy consignments of goods, especially bulk cargoes, in a single carrier from the point of consignment to their destination, for example, from the mills of Chicago and Milwaukee to European ports. We have witnessed in this country the advantage of road transport over railways in this respect. Railways cannot commonly carry goods, so to speak, from door to door, without reloading into vehicles which run on roads; road lorries can and do. From the British point of view another benefit should be that our shipping will obtain an entry to the Great Lakes, whereas up till now, even when goods have been carried into them and out of them by water

all the way, small canal vessels have had to be used in what is now the Seaway. To enable ocean-going ships to reach their farthest destinations, dredging will be required. That is why they will not be able to do so for about another two years.

The first and most obvious is the freezing of the St. Lawrence. It is significant that the first ship to go through, in April, should be an ice-breaker. Thus the ice-free ports will have to be used in the cold season. Ships regularly undertaking the service will require to be modified for use on the Great Lakes, but if the same ones are used throughout the year the modifications must not unfit them for using ice-free ports such as Halifax. It may be supposed that in the long run special ships will be built for this trade, just as special ships have long been built for traffic on the Great Lakes.

> Then, assuming that much trade is diverted to ocean-going ships, even if trade increases, it seems certain that someone will suffer. Among the sufferers railways and the shipping characteristic of the Great Lakes may be numbered. On the other hand, there will almost certainly be dues to be paid for the new facilities. And, though there may not be much genuine need for pilots, it is to be expected that these strongly organised experts will exercise pressure in favour of their compulsory employment. Charges for pilotage might be a substantial item, though the level of dues can be controlled by the two Governments. One can envisage the possibility of outcries in various quarters similar to those which have occurred in the United States over British contracts and, more recently, certain British imports.

For these and other reasons the first vision of a new economic Utopia which was prevalent, especially along the frontier, when I was in the United States and Canada, is now seen to be a mirage. Great benefits in international trade are virtually certain to accrue to the two nations directly concerned and to maritime nations generally. It seems unlikely, however, that there will be anything revolutionary in the process, or indeed that it will be particularly fast. Yet this piece of work ought to rank next after the cutting of the Suez and Panama Canals among the measures taken by man to improve the means of carrying goods by water taken in modern times.

It would surely be unfortunate if this enterprise were to give rise to fierce and bitter fighting for the new fields which it opens. I suggest that those most firmly wedded to the doctrines of capitalism, to

the efficiency and economy which its competition produces, will consider that this would be almost bound to lead to complaints, agitation, and eventually to restriction of facilities. I am ready to admit that the only efficient alternative to capitalism is the steely control and abhorrent dragooning of Communism—and its efficiency has hitherto proved partial and patchy, as is always likely when personal whims enter so largely into policy. At the same time, capitalist Governments can guide opinion, and even action, in a matter such as this, as they do in many other ways. It is to be hoped that they will exercise this function in the present case.

A WINDOW ON THE WORLD-I.



OSNABRUECK, WEST GERMANY. A PARADE OF THE 1ST BN., THE GLOUCESTERSHIRE REGT., AT WHICH GENERAL EDDLEMAN PRESENTED A PRESIDENTIAL CITATION STREAMER. General C. D. Eddleman, of the United States, presented the 1st Bn., The Gloucestershire Regiment, with a streamer commemorating the Presidential Citation for distinguished service in Korea, at Osnabrück on April 24. General Eddleman is seen taking the salute.



SWEDEN. KING OLAV OF NORWAY (CENTRE) DURING HIS VISIT TO SWEDEN, POSES WITH MEMBERS OF THE SWEDISH ROYAL FAMILY AT THE ROYAL PALACE, STOCKHOLM.

King Olav arrived in Stockholm for a three-day official visit to Sweden on April 23. From 1. to r. in the photograph are: Princess Christina, Princess Désirée, Crown Prince Carl Gustaf, Princess Sibylla, Princess Birgitta, King Olav, Princess Margaretha, Queen Louise, Prince Wilhelm, King Gustaf Adolf and Prince Bertil.



(Left.)

WASHINGTON,
D.C., U.S.A. MR.
HERTER, THE NEW
SECRETARY OF STATE,
WITH MR. EISENHOWER AFTER BEING
SWORN IN.

SWORN IN.

Mr. Herter—whose appointment as Secretary of State in succession to Mr. Dulles was reported in our last issue—was sworn in at a ceremony at the White House on April 22. The following day, President Eisenhower appointed Mr. Dulles as a special consultant on foreign affairs—a post carrying Cabinet rank—and attended the swearing-in ceremony for Mr. Dulles at the Walter Reed Hospital, Washington.

(Right.)
WASHINGTON.
MR. DULLES (WITH
MR. EISENHOWER,
CENTRE) IS SWORN IN
AS FOREIGN AFFAIRS
CONSULTANT.





MUSSOORIE.
MR NEURU PRESENTS
A TRADITIONAL SCARF
TO THE DALAI LAMA
ON MEETING HIM FOR
THE FIRST TIME SINCE
HIS FLIGHT FROM
TIBET.

Mr. Nehru visited the Dalai Lama at his residence at Mussoorie on April 24, the meeting lasting more than four hours. Afterwards, Mr. Nehru said that the possibility of creating an atmosphere which might help towards a solution of the Tibetan problem had been one of the subjects discussed, and that the Dalai Lama had admitted writing his letters to the Chinese commander in Lhasa, partly—it appeared—to avoid a worsening of relations with the Chinese. Mr. Nehru hoped the Tibetan situation could be solved peacefully.



MALAYA. DATO ABDUL RAZAK BIN HUSSEIN, RECENTLY SWORN IN AS MALAYA'S NEW PRIME MINISTER, WITH (RIGHT) H.M. THE YANG DI-PERTUAN AGONG.

Dato Abdul Razak bin Hussein was sworn in as the second Prime Minister of Malaya at Kuala Lumpur on April 16. His predecessor, Tunku Abdul Rahman, resigned to organise his party in preparation for forthcoming general elections.

A WINDOW ON THE WORLD-II.



WASHINGTON, D.C., U.S.A. THE U.S. NAVY'S FIRST OFFICIAL FLAG-FOR WHICH PRESIDENT EISENHOWER SIGNED THE EXECUTIVE ORDER ON APRIL 24. THE GROUND IS DARK BLUE AND THE CENTRAL DESIGN IS BASED ON THE NAVY DEPARTMENT SEAL. THE COMPLETED FLAG WILL HAVE A YELLOW FRINGE.



PARIS, FRANCE. NEW BLOOD FOR THE FRENCH CUSTOMS: APPRENTICE HOTESSES DES DOUANES, WEARING THE UNIFORM DESIGNED BY A GREAT FASHION HOUSE. AFTER TRAINING UNTIL MID-JUNE, THEY WILL THEN BE ASSIGNED AS ASSISTANTS AT VARIOUS FRONTIER CUSTOMS OFFICES. THEIR AGES RANGE BETWEEN TWENTY AND TWENTY-SIX.



SOUTH ATLANTIC. RETRIEVING FROM THE SEA THE NOSE CONE OF A THOR-ABLE MISSILE WHICH

HAD BEEN FIRED FROM CAPE CANAVERAL, FLORIDA.

The nose cone of a Thor-Able missile was recovered from the South Atlantic, near Ascension Island on April 8 after the missile had been fired from Cape Canaveral and had made its re-entry into the atmosphere at high speed. After coming down in the sea, the nose cone was held suspended near the surface by the flotation bag seen in the above photograph.



SOUTH ATLANTIC. MEMBERS OF THE CREW OF THE RECOVERY VESSEL SURROUND THE THOR-ABLE NOSE CONE AFTER IT HAD BEEN HOISTED ABOARD. THE NOSE CONE WAS RECOVERED 2 HOURS

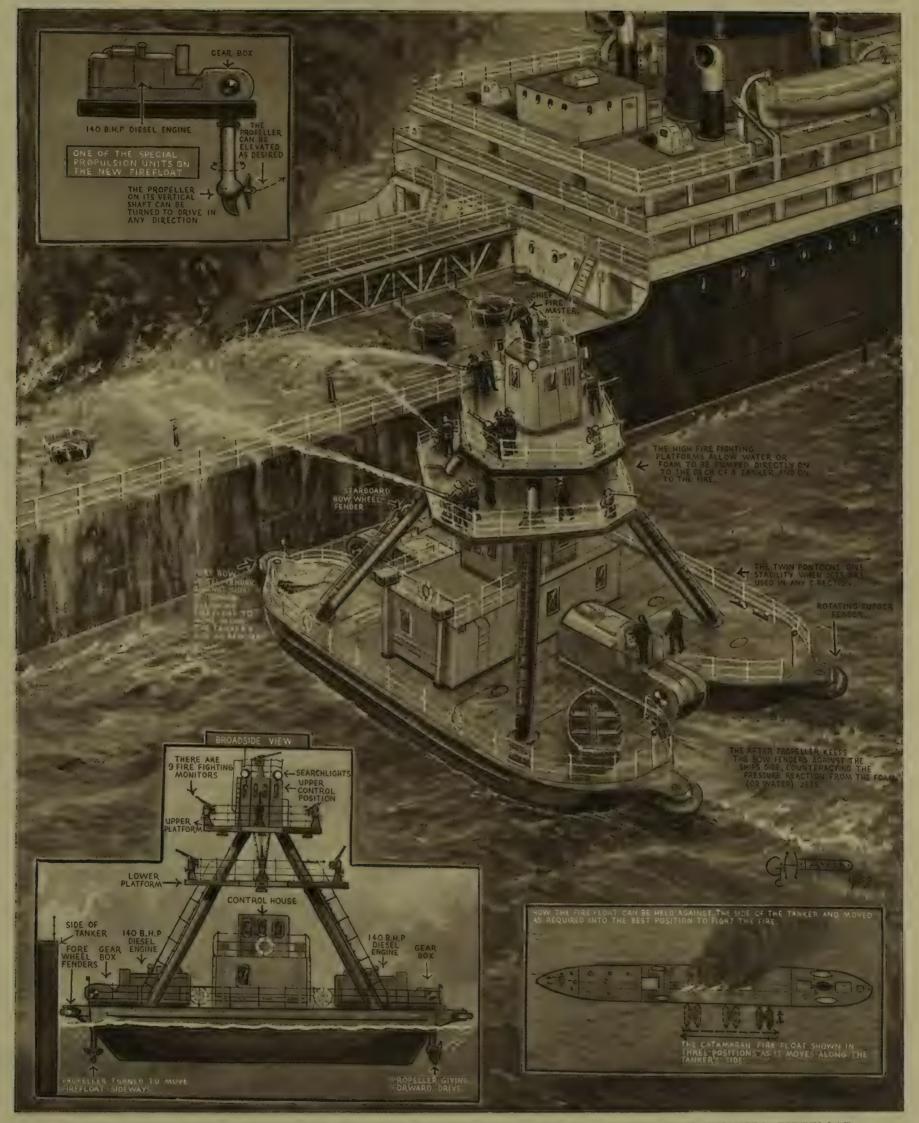
AFTER LAUNCHING.



COPENHAGEN, DENMARK. "SITTING" FOR A STAMP: THE DANISH BALLERINA MARGRETHE SCHANNE POSING FOR THE ATTITUDE CHOSEN BY THE ARTIST HENRY THELANDER, WHO HAS DESIGNED THE STAMP TO COMMEMORATE THE TENTH ANNIVERSARY OF THE ROYAL DANISH BALLET AND TO MARK THE MUSIC FESTIVAL.



COPENHAGEN, DENMARK. BELIEVED TO BE THE FIRST BALLET STAMP EVER ISSUED: THE LA SYLPHIDE STAMP, WHICH IS DUE TO BE ISSUED ON MAY 16.



PROVIDING IMPROVED FACILITIES FOR FIGHTING TANKER FIRES: THE B.P. TANKER CO.'S SWANSEA FIREFLOAT.

A novel type of fire-fighting float is being built for the British Petroleum Tanker Company for use in Swansea Harbour, South Wales. The float has been designed to overcome some of the disadvantages which have been experienced when seagoing tugs have been used for fire-fighting. The main shortcomings of tugs as fire-fighting craft are their inability to keep station, due to the reaction of the extinguishing jets, which has the effect of pushing the tug away from the fire, and their inability to use a maximum number of jets with the hull in any one position. The only position in which a tug can counteract the reaction of the jets is head-on to the fire, and even then a strong beam wind can adversely affect the tug's ability to maintain station. The firefloat has been designed so that the propellers can counteract the jet reaction, whatever its direction, and keep the craft in a set position. The float is self-propelled by means of two diesel-driven "Harbormaster" units. One of these units

is fitted aft and one forward, giving excellent manœuvrability, and the propellers can be turned through 360 degrees on their vertical axis. Heavy-type lorry wheels are fitted at the forward and aft ends of the float's two pontoons to facilitate the movement of the float along the side of a tanker. There are nine fire-fighting nozzles, or monitors, as they are termed, and of these, seven can be operated at any one time to port, starboard, forward or aft. The fire-fighting (and salvage pumping) capacity is 3100 gallons of water a minute and the foam capacity is 12,500 gallons a minute. The monitors can be directed on to the decks of any tanker whether in a loaded or light condition. The float is expected to be ready for service about the middle of the year. It is being built by R. S. Hayes (Pembroke Dock) Ltd., and was designed by the B.P. Tanker Co.'s Engineering Department, with Merryweather and Sons collaborating in the fire-fighting layout.

Drawn by our Special Artist, G. H. Davis, S.M.A., with the co-operation of B.P.

what they see.



A LOAN exhibition of pottery from the Swedish factory Rörstrand, which, despite changes of site, can boast that it has been in production

since 1726 without a break, is now to be seen at the Victoria and Albert Museum. I doubt

whether more than a dozen people in England can lay claim to more than a nodding acquaintance

with the history of the Swedish industry, of

A PAGE FOR COLLECTORS.

By FRANK DAVIS.

SWEDISH POTTERY.

But, though one can detect in the early blue and white pieces an occasional echo from Delft, and white pieces an occasional echo from Delft, there are, I should say, rather more—and louder ones—from Rouen, and this French influence becomes stronger as the century grows older. There were already numerous French-schooled artists and craftsmen working for the Court, and one of them, J. E. Rehn, was clearly a man of exceptional capacity. He had visited France previous to 1745, and was then employed by the Government in promoting the national industries. Government in promoting the national industries.

He went to France again in 1756, when it is



FIG. 1. FROM THE EXHIBITION OF SWEDISH POTTERY AT THE VICTORIA AND ALBERT MUSEUM: A TUREEN OF FAIENCE WITH A POLYCHROME DECORATION IN HIGH - FIRED COLOURS. RORSTRAND, 1768. (9% ins. high.)

suggested that he brought back with him the technique of enamel painting. A number of his designs for plates are shown in the exhibition.

At the same time—and this is no less fascinating—one comes across a design such as the plate of Fig. 2, which is obviously very definitely Swedish, with the Northern Star as the centre. This belongs to the decade 1740-50, while a tureen of 1758, also in blue and white, is painted with a design taken straight from J. B. Oudry, that admirable painter of birds and beasts who, had he been an Englishman, would presumably have been classified as a "sporting painter"; as he was a Frenchman he is just a good painter.

A generation after the foundation of the Rörstrand enterprise, another factory was started by a German, Johann Ehrenreich, who had been Court Dentist, and who, it is suggested, gained his first experience in porcelain manufacture by making Royal or at least suitably aristocratic false teeth. At first it was extremely successful in producing a white and finer glaze than that used at Rörstrand, and a little later a brilliant palette of enamel colours. The founder, thanks apparently to financial difficulties, was soon discounted and was assessed and was succeeded in the first terms. missed, and was succeeded in 1765 by a Frenchman, Pierre Berthevin, who had worked at the Mennecy factory. He made a soft paste porcelain like that of Mennecy and also introduced a splendid rose-purple as good as that of Strasburg, then at the height of its fame. But again it was a succès d'estime only—the till remained lamentably empty, Berthevin disappeared after only four years, and was succeeded by Henrik Sten, who had worked at Rörstrand had worked at Rörstrand.

The two potteries after about 1771 quarrelled violently over the manufacture of cream-coloured earthenware, and eventually in 1782, Marieberg sold out to Rörstrand, and was closed down in 1788. A typical Marieberg piece from the exhibition is the pot-pourri vase and cover of Fig. 3, standing on a base formed of branches, roots and a leaf formed like a rococo scroll. The vase is decorated partly with freely-modelled branches and flowers, partly with flowers painted in enamel colours. (Marieberg, in spite of its short history, is represented by 50 out of the total of 220

I have to confess that, having gone half-way round the exhibition, I began to sag about the year 1800, and did not recover my spirits until I found myself in the 20th century; but, then, this will be a familiar experience to all who share my prejudices. There is a deep and, I should say, an unbridgeable gulf between a splendid great punch-bowl in blue and white, painted with garlands of flowers inside and out, of the year 1752 a really noble vessel, nearly 2 ft. in diameter, well designed for bathing the baby-and a neoclassic vase of about 1790, decorated with swags of husk ornament in bronzed relief and painted

in rose-purple enamel with a view of the Rörstrand factory in Stockholm—in my view a holy terror of a vase, but not worse than others from France and England and elsewhere in and around this period, and a portent of even worse things to come: earthenware of English type during the first half of the 19th century, covered with transfer printing; copies of Limoges enamels, of Palissy ware, and—after the introduction of porcelain in 1857—copies of 18th-century Sèvres porcelain and whacking great vases for international

These hundred years are not ignored but are sensibly played down, so that we can emerge from our depression very quickly. With the 20th century we breath again and modern Rörstrand is worthily represented in great variety. I am not suggesting that everything produced there during the past twenty or thirty



Nor as you go round the show can you fail



to notice that, in spite of the geographical position

FIG. 2. A VERY DEFINITELY SWEDISH PLATE OF FAIENCE. PAINTED IN HIGH-TEMPERATURE BLUE WITH THE NORTHERN STAR MOTIF. RORSTRAND, C. 1740-50. (19 ins. diam.)
The exhibits illustrated on this page belong to the National Museum,
Stockholm.

18th century Rörstrand pieces is French far more than German; not so obvious in the early years, but clear enough by the middle of the century. As I say, you can scarcely fail to be struck by this—and then, by its affinity to Danish pottery, specially in the blue and white. The explanation is simple enough: there were close contacts between France and Sweden, and the founder was a Johann Wolff who had directed a faience factory in Copenhagen. The early output was blue and white only, with manganese-purple, yellow and green added in the 1740's, by which time a native-born Swede had been trained as manager. Technical developments followed the usual course —enamel painting and gilding, then transfer printing and, by the 1770's, the new cream-coloured earthenware perfected in England by Josiah Wedgwood and which every faience factory in Europe was compelled to imitate if it wished



FIG. 3. ANOTHER EXHIBIT DISCUSSED BY FRANK DAVIS ON THIS PAGE: A POT-POURRI VASE OF FAIENCE, PAINTED IN HIGH-TEMPERATURE BLUE AND MANGANESE-PURPLE. MARIEBERG, 1771. (16‡ ins. high.)

years will stand the test of time: I thought, for example, that one would very soon become bored with some figures derived from Picasso's sillier mannerisms. But the generality of the modern output is so lively and simple and sensible and practical that the claim made in the catalogue that "the decisive contribution to the factory's renaissance was made by Gunnar Nylund, who was appointed in 1931," that "he had endowed Rörstrand with a language of form all its own," and that on his retirement recently "the artistic succession had already long since been secured," seems a great deal more than sales talk deal more than sales talk.

Apart from useful table and kitchen wares by many able designers, there are numerous vases and bowls in stoneware from local clays in brownyblack, greeny-grey and red which echo Chinese wares of the Sung Dynasty. The catalogue is a model of its kind with many illustrations and marks, and an historical survey of the greatest interest by Mr. R. J. Charleston.

THE 1959 ROYAL ACADEMY SUPPLEMENT. I.—SOME VARIED PAINTINGS IN THE SUMMER EXHIBITION.



"THE RECONSECRATION OF ST. CLEMENT DANES CHURCH, 19TH OCTOBER, 1958," BY W. DRING, R.A.: SHOWING THE QUEEN AND THE DUKE OF EDINBURGH ATTENDING THIS HISTORIC SERVICE IN THE RECONSTRUCTED LONDON CHURCH.



"ENSEMBLE," A SENSITIVE PAINTING BY MRS. JEAN CLARK, THE WIFE OF THE ROYAL ACADEMICIAN, COSMO CLARK, WHOSE DIPLOMA WORK "FRENCH PEOPLE TALKING AND DRINKING" IS ILLUSTRATED ON THE FOLLOWING PAGE.

The Royal Academy Summer Exhibition of 1959 opened to-day (May 2), in the galleries at Burlington House, Piccadilly, London. This year's exhibition, which is larger than that of 1958 by about fifty works, will remain open until Sunday, August 16. As last year, the price of admission is 3s. from 9.30 a.m. until 5 p.m., and 1s. 6d. from 5 until 7 p.m. On Sunday it is open from 2 until 6 p.m. Season tickets may be obtained for 10s., a catalogue for 1s. 6d., and "The Royal Academy Illustrated" for 6s. Reduced prices can be obtained for schools and various organisations by application to the Secretary: also

wheel-chairs for invalids, at certain hours. As in other years, most of the paintings and sculptures on view are for sale; and, again as in other years, most of the members of the Royal Academy have contributed the six works which they are permitted to show. Most of the older and most distinguished Academicians are represented, including Augustus John and Sir Winston Churchill, each of whom has sent two paintings. One of Mr. John's works, a portrait of "Dorelia," illustrated elsewhere in this issue, will recall to many some of the artist's most famous work of the past.

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II.—AT THE 1959 ROYAL ACADEMY: GAY SCENES OF COUNTRY AND TOWN.



"PRIVATE VIEW, MANCHESTER," BY L. S. LOWRY, A.R.A., THE LANCASHIRE ARTIST WHO IS SEEN IN HIS MOST HUMOROUS VEIN IN THIS PAINTING.



"FRENCH PEOPLE TALKING AND DRINKING," BY COSMO CLARK, C.B.E., R.A.: THE ARTIST'S DIPLOMA WORK DEPOSITED ON HIS ELECTION AS ACADEMICIAN.



"KITTY AND HER PALS," BY DAME LAURA KNIGHT, D.B.E., R.A., WHO HAS CONTRIBUTED SIX ATTRACTIVE WORKS TO THIS YEAR'S SUMMER EXHIBITION.



"A WINNER AT EPSOM," BY SIR ALFRED J. MUNNINGS, K.C.V.O., P.P.R.A.: A LIVELY PAINTING BY ONE OF THE ROYAL ACADEMY'S MOST DISTINGUISHED MEMBERS.



"ROSALBA," BY SIR WILLIAM RUSSELL FLINT, R.A.: AN ALLURING PAINTING ON A CHARACTERISTIC THEME BY ONE OF THE MOST SKILFUL OF MODERN WATER-COLOUR ARTISTS.



"SADDLEBACK LITTER," BY C. F. TUNNICLIFFE, R.A., WHO IS ONE OF THE BEST-KNOWN WATER-COLOUR PAINTERS AND ILLUSTRATORS OF WILD-LIFE.

An artist whose works are annually among the most popular in the Summer Exhibitions is L. S. Lowry. The current exhibition shows him in his most satirical mood, particularly in the "Private View, Manchester," illustrated above, and in a smaller painting depicting a man pulling a hat over the eyes of another. Among other artists well represented are: Lord Methuen, with a study of a magnolia and of Donatello's equestrian statue at Padua; Victor

Pasmore, with a lyrical study, "The Quiet River," painted some time ago and now purchased under the terms of the Chantrey Bequest; Charles Cundall, with several delightful boating scenes; and Tristram Hillier, with a somewhat different treatment of a similar theme, called "Hulks, 1957." Among several works by John Nash is a delicate water-colour, "Wild Garden, Winter"; another outstanding water-colour is Edward Bawden's "Derelict Mine."

III.—AT THE 1959 ROYAL ACADEMY: CEREMONIES AND OTHER STUDIES.



"STILL LIFE WITH MELON," BY EDWARD LE BAS, C.B.E., R.A., WHO STUDIED AT THE ROYAL COLLEGE OF ART UNDER SIR WILLIAM ROTHENSTEIN.



"MASTER, WARDENS AND COURT OF ASSISTANTS OF THE GROCERS' COMPANY": ONE OF SEVERAL DETAILED COMPOSITIONS BY A. R. THOMSON, R.A.



"THE EQUESTRIAN STATUE OF GATTAMELATA BY DONATELLO AT PADUA," BY THE DISTINGUISHED LANDSCAPE AND FIGURE PAINTER, LORD METHUEN, A.R.A., WHO STUDIED UNDER R. W. SICKERT AND WHO HAS HAD MANY ONE-MAN SHOWS.



"COMMEMORATIVE DINNER OF THE ROYAL AIR FORCE, BENTLEY PRIORY, 1ST APRIL, 1958," BY A. R. THOMSON, R.A.: CONTAINING ACCURATE PORTRAITS OF MANY MEMBERS OF THE ROYAL FAMILY, INCLUDING THE QUEEN, AND OTHER WELL-KNOWN PERSONAGES.



"HENLEY ROYAL REGATTA": A DELIGHTFUL STUDY, BY CHARLES CUNDALL, R.A., WHO HAS ALSO CONTRIBUTED AN EQUALLY ATTRACTIVE PAINTING OF SAILING BOATS ON THE THAMES.



"MADERISES": A REALISTIC STUDY IN OILS BY MISS L. JELLY. THE SUMMER EXHIBITION CONTAINS A NUMBER OF INTERESTING STILL-LIFE SUBJECTS.

The tone of the annual Summer Exhibition tends to be set by the few really large pictures which dominate the walls of Burlington House. This year these are particularly varied. Although it is by no means one of the largest, one of the most undeniably skilful is A. R. Thomson's "Commemorative Dinner of the R.A.F.", with many an accurate portrait-study of Royalty and other

celebrated figures. A huge and striking painting is another group portrait—but one that could hardly be more different in style—by John Bratby, containing studies of, among many others, Ruskin Spear and Carel Weight. Carel Weight has two of his own huge paintings in the exhibition: one, a quasibiblical composition called "Entry into Jerusalem," is especially lively.

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IV.-AT THE 1959 ROYAL ACADEMY:



"THE HON. MRS. LANE FOX," BY HENRY LAMB, R.A., WHO WAS ELECTED IN 1949.



"CLARE MONEY-COUTTS": A CHARMING STUDY BY SIMON ELWES, A.R.A.

SOME OUTSTANDING PORTRAITS.



"DORELIA," ONE OF TWO PAINTINGS CONTRIBUTED BY AUGUSTUS JOHN, O.M., R.A.



("I SEE A MAN'S LIFE AS A TEDIOUS ONE."— CYMBELINE, ACT III): "PEGGY ASHCROFT AS IMOGEN," A SIUDY OF THIS GREAT ACTRESS BY THE LATE ANTHONY DEVAS, A.R.A.



"MYSELF JUST OUT OF HOSPITAL," BY R. O. DUNLOP, R.A.: FOLLOWING LAST YEAR'S "MYSELF IN THE SPUTNIK ERA."



"GILBERT HARDING, ESQ.," BY MICHAEL NOAKES: AN EXCELLENT STUDY OF THIS WELL-KNOWN PERSONALITY.



"MRS. M. OPPENHEIM AND HER CHILDREN, CAROLINE, ROSE ANNE AND PHILIP": A FAMILY GROUP BY A. K. LAWRENCE, R.A.



"CHARLES LAUGHTON," BY B. KNEALE: ONE OF THE MOST POWERFUL PORTRAITS IN THE EXHIBITION.



IN AN ENGLISH GARDEN.

THERE are certain garden plants, varieties of such long standing, that they may be classed as "antiques." All of them are, of course, varieties or hybrids, as A definite species is

opposed to original species. A definite species is something of very much longer standing than the most ancient of the garden antiques. In recent years there has been almost as great a fashion (hateful word where gardening is concerned) for antique garden varieties, and keen plantsmen have taken to collecting them just as many folk collect antique furniture, books, and pictures. But there is this to be said for the majority of the old favourites of yesteryear or yester-century, they possess real charm and beauty, and they are blessed with sound constitutions.



"IN EFFECT . . . A MINIATURE CABBAGE ROSE": "MY FAVOURITE ANTIQUE ROSE . . . THE LITTLE 'ROSE DE MEAUX.'"

Photograph by A. J. Huxley.

One of the best examples of an antique plant is the cottage garden border auricula known as the "Old Red Dusty Miller." When or by whom it was raised I do not know, but I would say that it must be not less than a hundred years old. It first came my way about fifty years ago, when one of the keenest plantsmen of that period presented me

with nearly a sackful of fine hearty specimens. It is a strong grower, with stems—one could almost call them trunks—as thick as one's fingers, and great leathery leaves heavily coated with white meal, especially at this time of year, whilst the flowers, carried on mealy-white stems, are of a pleasant wallflower red. It is difficult to define exactly what it is that makes the "Old Red Dusty Miller" such a grand plant. I have raised many hundreds of border auriculas, many of them delightful things, but not one of them possessed the charm and the guts that would enable them to remain favourities for a century or more. This old auricula has the virtue of being ridiculously easy to grow, plus the capacity for enduring town life. Any plant capable of that is indeed a treasure.

. An antique plant which I grew for a good many years was the old double crimson sweet william. Although not difficult to grow, it seemed to have an infinite capacity for melting

ANTIQUES

By CLARENCE ELLIOTT, V.M.H.

away. The trouble was that it demanded fairly frequent lifting, dividing and replanting, and if it did not get that attention it would flower itself out of this world.

How old the little double wallflower "Harpur Crewe" is I do not know. I suspect not more than perhaps half a century or so. Yet to me it has all the appearance of being a survival from a dim past, with an almost old-maidish air, as though it were descended from a long line of old maids. And it has the virtue of being quite easy to propagate—and to keep it going in the garden it is necessary to propagate it fairly often. This, however, is a simple matter. A branch pulled from the parent plant with a heel, stripped of leaves to within 2 or 3 ins. of the top, and planted firmly to within an inch of the leafy top,

will soon root and make a nice bushy specimen. It is best to take wellripened, woody branches in late or latish summer. The heads of small golden flowersof"Harpur Crewe" are delici-ously fragrant Unfortunately it is fatally easy to forget to propagate this lovely old wallflower, and so lose it. In ordin-ary garden loam the plants do not live for many years. In hungry, chalky or limy soil it might be different.

An antique which I was delighted to acquire many years ago —and still grow—
is theold "Painted Lady" carnation. It is a sturdy veteran, capable of forming a stout, woody, thumbthick trunk, and the smallish

flowers are white, curiously laced and flushed with soft red, and they are deliciously fragrant.

The double cuckoo flower or "Lady's Smock" is a charming old plant. Colonies of it in my

garden are in bud as I write this, in mid-April, and will be in flower any minute now. When I lived at Stevenage, in Hertfordshire, I knew a damp meadow in which

meadow in which was a wide colony of this double cuckoo flower growing mixed up with the single-flowered type. It makes a good garden plant and is charming for picking. In view of the damp or almost swampy conditions it haunts in nature, it should be given a cool position in the garden, and moisture-retaining soil. The flowers being completely double, the plant is incapable of producing seeds, but the clever little thing has adopted the trick of dropping its leaves on the ground, where they form roots and soon become young plants. It is a good plant to show to the



A NICE BUSHY SPECIMEN OF THE OLD-FASHIONED DOUBLE WALL-FLOWER "HARPUR CREWE." "THE HEADS OF SMALL GOLDEN FLOWERS . . ARE DELICIOUSLY FRAGRANT."

Photograph by J. E. Downward.

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flowers are unnatural, and therefore hideous and detestable.

There has been a tremendous revival of interest lately in the roses of long ago, and although many of them have very definite charm, I must confess that I find much of the vogue and many of its victims terribly tedious. Quite my favourite antique rose is the little "Rose de Meaux," which in effect is a miniature cabbage rose, feet high, with many-flowered heads of little flat roses no larger than the top of my thumb, pure, clear rose in colour, and with the true sweet cabbage rose fragrance. It grows well on its own roots, and wellestablished specimens may be easily increased by lifting the sucker-stems. But if you buy from a nursery, make sure that your "de Meaux" is on its own roots, and if it is not, then strike cuttings to replace the grafted specimen.



THE GATEWAY FOR EUROPEAN SHIPPING INTO THE AMERICAN "MEDITERRANEAN": THE ST. LAMBERT LOCK IN THE ST. LAWRENCE SEAWAY, NOW OPEN TO OCEAN-GOING TRAFFIC.

April 25 was the day chosen, largely by the climatic conditions, for the first ships, led by the ice-breaker d'Ibeville carrying the Canadian Minister of Transport, Mr. George Hees, to move through the melting ice-floes of the St. Lawrence River at Montreal into the St. Lambert Lock, the first of the locks comprising the St. Lawrence Seaway system. Our photograph, which was taken before the winter set in, is an aerial view of the St. Lambert Lock,

which lies beside the south bank of the St. Lawrence (right). In the left background can be seen the Jacques Cartier Bridge; and ships entering the system make their way by means of a channel just downstream of this bridge and proceed upstream for about two miles before they enter the St. Lambert Lock. This lock has a lift of 15 ft. The channel of the Seaway has a minimum width of 200 ft. and a depth of 27 ft. The physical effect of the Seaway is to allow

ocean-going ships carrying about 9000 tons of cargo to reach such Great Lakes ports as Cleveland, Chicago and Duluth, while lake-ships carrying as much as 25,000 tons of grain will be able to descend as far as Montreal. And the long-term effect, it has been said, will be to convert the Great Lakes in to a sort of "Mediterranean" in the American heartland. The inhabitants and the industrialists of this new Mediterranean somewhat naturally regard the

Seaway as a way out to the ocean, whereas to Europeans it appears rather as a new direct way in to an immense market. It has also been suggested that the United States look upon it as in some measure a threat to their security. There is no doubt, however, that it is a means to a great expansion in international trade; but whether this expansion will take place rests with the traders and, perhaps, the politicians.

THE UNIVERSE AT THE BEGINNING OF THE "SPACE AGE."

XI. THE UNIVERSE OF GALAXIES.

By R. A. LYTTLETON, F.R.S., Fellow of St. John's College, Cambridge.

NOT so very long ago it was thought that our galaxy comprised the whole astronomical universe. Its countless myriads of stars certainly seemed to give adequate stage for things to happen, yet it might well have been foreseen that this could not be the limits of the universe. Apparently among the stars, had already been found fuzzy patches of light, named nebulæ, and these too were thought to lie within the galaxy. But improvement in telescopes revealed that many of them can be resolved into separate stars, and this led on inescapably to the conclusion that they must be vast stellar systems comparable with our own galaxy but lying far outside it. If we except the Magellanic Clouds, which are not proper galaxies, only one of these systems is visible to the

unaided eye, and this is the Great Nebula in the constellation of Andromeda, usually referred to simply as the Andromeda Nebula. The bright central part of it is to be seen as a hazy patch of light, but sensitive photographs show that the object extends more than 3° across the sky. The distance of this nebula is now considered to be something approaching 2 million light-years.

It is the Cepheid variables that enable the distances of the nearer of the external galaxies to be measured. In this way it has been found that there are about twenty galaxies more or less forming a cluster in our neighbourhood of which our galaxy and the Andromeda Nebula are simply two members, though possibly the main components. The members of such a cluster are held together by their mutual gravitational attractions, just as the stars of a cluster of stars within a galaxy are so held. The general dimensions of a cluster of galaxies can be regarded as of the order of a few million light-years, so that the separations of galaxies within a cluster are of the order of twenty times the diameter of a galaxy

Proceeding on outwards beyond the local group, more and more nebulæ are observable at greater and greater distances. It is estimated that the number of galaxies within the range of the 200-in. telescope on Mt. Palomar is approaching one million million, that is ten times as many as there are stars in the Milky Way. With certain qualifications, these objects as far as can yet be ascertained are more or less uniformly distributed through space, the limiting depth to which present equipment is able to probe being about 3000 million light years. This

3000 million light years. This means that for the most distant objects that can be photographed, the light received has travelled for 3000 million years, at 186,000 miles per second before finally reaching the photographic plate. There is reason to believe that this distance may be just about one-third of the ultimate distance to which observations can ever penetrate whatever physical means may be devised; that is, that the horizon of the universe is set at about 10,000 million light-years.

It is now becoming clear that most of these nebulæ or galaxies are grouped in clusters. Modern theoretical work is beginning to suggest that the process of galaxy formation is connected with galaxies already in existence, and so clusters will tend to form and increase their number of members. Individual galaxies and clusters of galaxies appear to be the standard units that go to make up the whole universe, though in addition it is becoming to be realised that there must be a vast unseen substratum of intergalactic matter out of which the galaxies can form. But the visible objects that go to form the universe are these galaxies, each of which like our own consists of several thousand million stars. It is ultimately by the light of these stars that the galaxies make their presence known.

The shapes of the various galaxies are by no means the same, and some few per cent. are so

irregular as to defy any classification scheme. But those of regular form have been classified empirically by Hubble by means of a fairly clear scheme into which the great majority of galaxies can be fitted. The most sensational feature accompanying many galaxies are the spiral arms: indeed, at one time they were termed generally spiral nebulæ. But it is to be emphasised that by no means all galaxies show spiral arms. Hubble's series begins with those showing almost spherical forms. Of course what is seen is the projection of the galaxy on the background sky, and only when a highly flattened nebula is seen edge-on can we be sure that this is the true form. Statistical methods have to be introduced, and these strongly suggest that the actual forms range from perfectly globular



PHOTOGRAPHED WITH THE 200-IN. TELESCOPE ON MT. PALOMAR, CALIFORNIA: A NEAR COLLISION OF THE TWO SPIRAL GALAXIES NGC 5426 AND 5427. TIDAL INTERACTIONS BETWEEN THE TWO GALAXIES ARE FAINTLY VISIBLE.

to flattened lenticular, with these last occurring more numerously than the first. Increasing degrees of ellipticity are found, and then the series branches into two separate series of spirals: the so-called normal type, in which the arms wind into the centre, and the barred type in which the arms wind in to the end of what seems like a luminous bar.

The flattened forms at once suggest rotation, and this has, of course, been directly verified for our own galaxy, and it must also hold for all highly flattened galaxies. The question which way the arms moved relative to the galaxy was at one time difficult to settle, but it is now certain that they move in such a way as to trail in relation to the general rotation; that is, if we follow along an arm in the direction of motion in it, this will wind inwards to the central region. So the material of the arms presents itself as if spiralling into the main mass of the galaxy.

At first sight it would appear that the only way to survey this universe of galaxies would be by ordinary telescopes in conjunction with photographic methods. But an entirely new method has been opened up by the discovery that certain galaxies emit radio waves very powerfully, and modern radio astronomy is now equally capable of exploring the distribution in space of at least a

restricted set of peculiar galaxies, though still a sufficiently large number to give an adequate picture. Indeed, it now seems clear that radio methods can penetrate further into space than can any existing telescopic apparatus. The peculiar objects sending this radiation consist of galaxies actually in collision, and other objects that all seem to involve the collision of gases at extremely high speeds—many hundreds of miles a second.

There is one respect, however, in which observations by ordinary light have a great superiority over radio observations, and that is because ordinary light can be broken up by means of the spectroscope into its component wavelengths. The resulting band of light so formed is called a spectrum, and analysis of the detail shown in a spectrum reveals much more information than the mere sum total of the energy received, which is all that can be measured for the majority of radio sources. Now when light from a star or any other source is broken up in this way, the positions of the spectral lines are shifted towards the red if the source is receding by amounts depending on the

rate at which the light source is moving away from the observer. It is in this way that the most surprising thing about the external galaxies has been discovered. Apart from the members of the local group, all these external galaxies appear to be moving away from us at extraordinary speeds. The greater the distance of the galaxy or cluster of galaxies—a cluster moves as a whole unit—the greater the measured speed. In round figures, the most recent estimates of the speeds are such that for every increase in distance of a million light-years, the speed of recession increases by about 20 miles a second.

This means that the whole universe of galaxies is expanding. That is, that the distance separating any two sufficiently distant member galaxies or clusters is increasing always at a rate proportional to itself. For any particular group or cluster in which the galaxies are a mere million light-years apart, the self-attractions of the members prevails and the group preserves its general size; the expansion does not get under way till distances exceeding ten million light - years are involved. When this phenomenon was first appreciated some thirty years or so ago, the speeds measured were of the order of 1000 miles a second, and then seemed so large that many astronomers felt that there must be some other interpretation of the shift of the spectral lines. But it now seems clear that the expansion interpretation is inescapable, and with every increase of telescopic power, greater and greater speeds have been found. At the far end of the distance scale, velocities considerably in excess of 30,000 miles a part of the server of the corresponding to

second are now commonplace, corresponding to galaxies, or clusters of galaxies, at a distance of about 1500 million light-years. But even this is not the limit, for more and more galaxies are still detectable at such greater distances that their total light is too weak to be spread into a spectrum by present techniques to measure the speeds accurately. But as all galaxies are much of a muchness as to size and total brightness, the distances of these objects can be estimated at any rate statistically, and they correspond to some 4000 million light-years or more. At this distance the speeds of recession will almost certainly be something like 90,000 miles a second, almost half the speed of light itself. This represents about the limit of distance to which present-day techniques using the great 200-in. telescope can penetrate, and within this distance there are estimated to be a number approaching a million million nebulae!

The meaning and interpretation of this expansion of the universe is one of the most sublime and perplexing problems in the whole realm of modern science. It is now coming to be recognised that it is in some way connected with the whole question of the creation of the universe, and this in turn must be in some way connected with the fundamental particles that go to make up matter itself, but in what way is still wrapped in the

profoundest mystery.











THE UNIVERSE OF GALAXIES AND CLUSTERS OF GALAXIES.

Until fairly recent times, it was believed that the stars of our galaxy comprised the whole astronomical universe, but with larger telescopes it has become established that besides our own galaxy there are multitudes of other vast stellar systems comparable with it but lying far outside its limits. Beyond the local group of some twenty such systems, of which our own galaxy is a member, more and more galaxies are observed, more or less randomly but uniformly distributed in space. It is estimated that the number of galaxies within the range of the great 200-in. telescope on Mount Palomar is one million million. The maximum distance to which present equipment can probe is about 3000 million light-years—probably about a third of the distance to which observations by physical means will ever be able to penetrate. Individual galaxies and clusters of galaxies represent the standard units that go to form the whole universe. Galaxies probably form as condensations from large tracts of unseen intergalactic matter spread through all space at inconceivably low density, and as this

tends to happen where galaxies already are, it means that clusters will tend to increase their number of members. Galaxies in collision appear to emit radio waves very powerfully, and other objects in space, apparently involving collision of gases at high speed, also send out energy in radio wavelengths. For these objects, radio methods can penetrate further out into space than can existing optical telescopic apparatus. When the light of distant galaxies is refracted into its component wavelengths by means of the spectroscope, it reveals the extraordinary fact, at first considered almost incredible, that these galaxies are receding from us at enormous speeds measured in thousands of miles a second. The further a galaxy is away from us, the faster it will be moving away, and in direct proportion to the distance as far as can be ascertained. Dr. Lyttleton will be discussing next week this question of the expansion of the universe, the meaning and interpretation of which he describes as "one of the most sublime and perplexing problems in the whole realm of modern science."

Drawn by our Special Artist, G. H. Davis, with the co-operation of Dr. Lyttleton.

MURDER IN BAGHDAD.

"NURI AS-SAID: A STUDY IN ARAB LEADERSHIP." BY LORD BIRDWOOD, M.V.O.*

An Appreciation by SIR CHARLES PETRIE.

IT is to be hoped that the legendary old lady who found spiritual comfort in "that blessed word Mesopotamia" died on or before August 4, 1914, for otherwise she must have been the subject of a disillusionment which one would like her to have been spared. For the last fifty years there has been nothing blessed about the Middle East in general and Iraq in particular, and the record of ineptitude, cynicism, and cold-blooded murder admirably set out by Lord Birdwood in this volume is appalling; so far as Iraq is concerned one would have to go back to Baghdad in the days of the later Abbasid Caliphs to find a parallel for the course of events which culminated in the butcheries there in July of last year. butcheries there in July of last year.

The political life of Nuri as-Said covers the whole period since the Arab revolt against the Turks in 1916, and in writing his biography the author has of necessity written the history of the Middle East during the present century; his sureness of touch in matters Islamic is a delight, and he neither over-states his case as a protagonist of the Arabs nor does he pretend that his hero was always in the centre of the stage. Many a famous name features in these pages—the Emir Feisal, T. E. Lawrence, and poor Arnold Wilson, to mention but three; all are brought alive, but all are depicted as struggling against forces which were too strong for them—forces which had been unleashed by the statesmen of France and Great Britain to meet the exigencies of the First World War.

In the last months of that conflict two of the younger members of the War Cabinet Secretariat on night duty in Whitehall Gardens amused themselves one evening by marking on a map the territorial position in Europe and Asia when the war-aims of the Allies, as set out in their respective commitments, had been achieved; the result was so frightening, for so much had been promised to two or three different claimants,

that the young men threw their handiwork into the fire, and tried, not altogether successfully, to forget about it. In the following November these chickens came home to roost, and remarkably ill-omened fowl some of them proved to be.

So far as the area covered by this book is concerned, "the letters which passed between King Hussein and Sir Henry McMahon in 1915 and 1916 left no doubt in the minds of Arab leaders that the whole of the Arabian Peninsula up to the Turkish Anatolian frontier would become an area of Arab inde-pendence." Then there was the Sykes-Picot agreement, which in Lord Birdwood's opinion "was by any standards an iniquitous document"; it gave France virtually a free hand on the Syrian coast with a veiled protectorate over the interior, "but the one individual most affected, the Sherif of Mecca, was not informed, and came only to know of its existence from enemy sources eighteen months later." Finally, there was the Balfour Declaration which,

in total disregard of both the Sykes-Picot agreement and the promises made to the Sherif of Mecca, had been precipitated

into the contest and chaos of international bargaining. A National Home without definition in terms of territory, time or numbers was to be set up for the Jews in Palestine. If the Allies had set themselves to create a background of confusion for post-war settlement they could have devised no more effective choice of ingredients.

In addition, had the Russian Revolution not taken place, the Tsar would have been in possession of Constantinople and the Straits, as well as of large areas of Asiatic Turkey. It is small wonder that when these conflicting promises were brought to light, men like Lawrence should have felt that they had been betrayed, though whether he really went to the length of offering his services to Michael Collins to expel the British from Ireland, though often stated, has never been actually proved. It was, indeed, a fine crop of dragons' teeth which had been sown in the Near and proved. Middle East by the Governments of London, Paris, and St. Petersburg.

Throughout his life it was the fate of Nuri to deal with the aftermath of this confused situation. After a not undistinguished career in the Ottoman army he had first come into contact with the British at the time of the Arab revolt, which, as



HIS EXCELLENCY GENERAL NURI PASHA AS-SAID, THE GREAT ARAB SOLDIER AND POLITICIAN: THE FRONTISPIECE OF HIS BIOGRAPHY BY LORD BIRDWOOD, UNDER REVIEW.



NURI AS-SAID WITH THE EMIR ZEID DURING THE HEJAZ CAMPAIGN, 1917: ANOTHER ILLUSTRATION FROM THE BOOK REVIEWED BY SIR CHARLES PETRIE ON THIS PAGE.

The pictures from the book are reproduced by courtesy of the publishers, Messrs. Cassell and Company, Ltd.

the author shows us, was to no inconsiderable extent engineered for the purpose of taking off the Suez Canal and Egypt the pressure of the Turkish troops released by the failure of the Gallipoli expedition for service elsewhere. From that moment he placed himself at the disposal of the Emir Feisal, with whom his fortunes were in consequence linked during the frustrating days of the Peace Conference and the abortive attempt to set up a Hashimite kingdom in Syria, until he followed his master to his native Baghdad, where he was enthroned as the first King of Iraq: as the author rightly says, "For Nuri it was a day of fulfilment," but the fulfilment was not to last for long; the new monarch and his successor died before Iraq had much more than nominally come into being.

and political assassination had become almost a part of the normal working of the constitution, while during this disturbed period Nuri had him-self more than once been forced to take the road into exile.

If he ruled with an iron

hand in his later days it was because experience had convinced him that there was no other way He should have known, for he was Prime Minister no fewer than fourteen times, and during this period he had seen Iraq completely transformed with the untold riches which came from the oil revenues.

THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE: LORD BIRDWOOD, M.V.O.

ON THIS PAGE: LORD BIRDWOOD, M.V.O.
The son of Field Marshal Lord Birdwood, the author was born in 1899 and educated at Clifton and Sandhurst. He spent some years on the N.-W. Frontier of India and retired from the Indian Army in 1945. He is a member of the Council of the Anglo-Arab Association, and a Fellow of the Royal Commonwealth Society. His other publications include "Two Nations and Kashmir."

Through the complications of the Second World War and the years which followed it Lord Bird-wood skilfully threads his way until he comes to the tragedy of last July, and he makes no attempt to minimise Nuri's mistakes of which in his opinion the most serious was his neglect of those modern methods of propaganda which Nasser has known how to employ with such deadly effect.

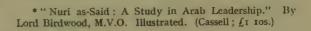
We are again forced to the conclusion that if only
Nuri could have made fuller use of his publicity
resources, he could have had the public behind him.
The assessment, that only twenty-five per cent. of the
country supported him, would never have been near
the truth, if he could have gone more frequently to the
Baghdad station and spoken direct to the people. To
take a practical example; a system of good roads is
an essential element in planning the ordered development and progress of a community
enjoying an expanding economy.
More particularly it could serve to
break down divisions between tribe
and town. But if this was not to be
explained to people who demanded
houses, it would perhaps have been
wiser to have built the houses and
neglected the roads.

neglected the roads.

The author gives a full account, allowing for the information available, of the massacre which took place in Baghdad last summer, and he suggests that the triumph of Brigadier Kassem and his fellow-conspirators was in no small measure due to "the setting up of a system of two-tier government which the Federal Union with Jordan involved," and that this "had deprived Iraq of some of her best brains for her immediate-needs": in particular, "the keen eye of Nuri himself on local affairs could no longer be counted on." It might have been better had he put in a puppet as Prime Minister of the Arab Federal Union of Iraq and Jordan, and retained the reality of power in his own hands at Baghdad.

With Nuri's murder the wheel of his life had revolved its full

cycle. -His first interest in politics had been aroused fifty years before when the officers of the Committee of Union and Progress, with whom he was in full sympathy, had overthrown Sultan Abdul Hamid II; now he was in the seats of the mighty, and it was the turn of himself and his young Sovereign to suffer the same fate. In the interval he had attained a position in the Middle East second to that of Kemal Ataturk alone. It is well that his biography should have been written, and it is better still that Lord Birdwood should have undertaken the task.





THE EDUCATION OF YOUTH-XXVIII. ST. CYPRIAN'S SCHOOL, CAPE TOWN.





ON THE SLOPES OF TABLE MOUNTAIN AND OVERLOOKING CAPE TOWN: ST. CYPRIAN'S-A WINTER VIEW OF THE SCHOOL.



A VIEW AT THE FRONT OF THE SCHOOL, WHICH IS CENTRED ON THE OLD HOMESTEAD OF NOOITGEDACHT, TO WHICH MANY ADDITIONS HAVE BEEN MADE.

St. Cyprian's School, named after the 3rd-century Bishop of Carthage, stands in delightful surroundings on the slopes of Table Mountain, commanding an impressive view of Cape Town and the blue waters of Table Bay. To either side it is guarded by the spurs of Devil's Peak and Lion's Head. school moved in the early 1920's to its present site, where the surviving part of the old Dutch homestead of Nooitgedacht, the Voorkamer, provided a nucleus

to which the other school buildings were added in due course. The 18th-century Voorkamer became a centre of the school's social life, being used for concerts, assemblies and other activities. (The rest of the homestead had been destroyed before the school's arrival in a fire.) The founder of this noted South African girls' school was Bishop Gray (1809-1872), first Bishop of Cape Town. St. Cyprian's is among the oldest schools in the country.

Photographs specially taken for "The Illustrated London News" by Ray Ryan, Cape Town.

A SCENE IN THE CHAPEL AT ST. CYPRIAN'S: THE SCHOOL AND THE STAFF ASSEMBLED FOR MORNING PRAYER.



MUSIC PRACTICE TAKING PLACE IN A CORNER OF THE 18TH-CENTURY VOORKAMER, PART OF AN OLD DUTCH HOMESTEAD.

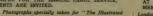
who, with her two assis





SENIOR GIRLS, TRAINED AS SACRISTANS, DECORATING THE CHAPEL AND HELPING THE CHOIR REHEARSING IN THE CHAPEL FOR THE ANNUAL CAROL SERVICE, WITH OTHER CHAPEL DUTIES.

TO WHICH PARENTS ARE INVIEDD.



ST. CYPRIAN'S SCHOOL: FROM A CHAPEL SERVICE TO A GAME OF NETBALL.



PREPARING TO MAKE A WONDERFUL NOISE: MEMBERS OF A JUNIOR PERCUS-SION BAND WATCH THEIR CONDUCTOR FOR THE SIGN TO START PERFORMING.



PREFECTS GATHERING ARUM LILIES WITH WHICH TO DECORATE CAPE TOWN CATHEDRAL FOR THE ANNUAL FESTIVAL SERVICE.



AN INFORMAL DISCUSSION WITH THE PREFECTS. DUTIES AS HEAD MISTRESS IN 1954.



AN ASSISTANT FROM THE BALLET SCHOOL ATTACHED TO CAPE TOWN UNIVERSITY TEACHING MEMBERS OF A JUNIOR BALLET CLASS.



AT THE SCHOOL SWIMMING-POOL, WITH LION'S HEAD IN THE BACKGROUND: ENJOYING AN ENERGETIC GAME ON A FINE WINTER AFTERNOON: JUNIORS PLAYING MEMBERS OF A DIVING CLASS WATCH A DEMONSTRATION FROM THE HIGH BOARD. London News" by Ray Ryan, Cape Town.





ST. CYPRIAN'S SCHOOL: INITIATION, AND A CATHEDRAL SERVICE.



THE SCENE ON ST. CYPRIAN'S DAY: THE "CROCODILE" SETTING OUT FROM THE SCHOOL FOR THE ANNUAL SERVICE IN CAPE TOWN CATHEDRAL.



AFTER THE ST. CYPRIAN'S DAY SERVICE: NEW MEMBERS OF THE STAFF AND NEW PUPILS INITIATED BY DANCING BACKWARDS ROUND THE BIRTHDAY CAKE.

Annually, in September, St. Cyprian's honours its patron saint in a festival service held in Cape Town Cathedral. By tradition the chancel steps are banked with hundreds of wild arum lilies gathered the previous day by the prefects. This is an occasion for a reunion of past and present members of the school who all enjoy, after the service, the "Cake Ceremony"—illustrated above—a quaint custom dating from the early days of the school, in which new girls

and staff are initiated by dancing backwards round the birthday cake, which is seen standing under the cypress tree on the front lawn. St. Cyprian was born in Roman north Africa about A.D. 210. He became a lawyer and was converted to Christianity as an adult, soon becoming Bishop of Carthage. He is noted for the church councils which he called, for a treatise on the Unity of the Church and for the many letters which he wrote before his martyrdom.

Photographs specially taken for "The Illustrated London News" by Ray Ryan, Cape Town.

BRILLIANT SCENES AT "THE WORLD'S GREATEST FLOWER SHOW": THE PARIS FLORALIES.



THE SCENE OF THE "WORLD'S GREATEST FLOWER SHOW": THE FANTASTIC NEW PALAIS DE LA DEFENSE, WITH A TOTAL FLOOR SPACE OF 18 ACRES, ON THE OUTSKIRTS OF PARIS. THE ARCHITECT OF THIS HUGE AND AIRY HALL IS



A GENERAL VIEW OF THE GROUND FLOOR AT THE PARIS INTERNATIONAL FLORALIES, APRIL 23 TO MAY 3. THE QUEEN MOTHER VISITED THE SHOW ON APRIL 27.



ON A TRULY GIGANTIC SCALE

The Floralies Internationales de Paris opened on April 24 (remaining open until May 3) in the brand new Palais de la Défense, an enormous and light and airy exhibition hall of revolutionary design at the Rond-Point de la Défense. When it is realised that the huge Chelsea marquee covers 4 acres and that on the other hand the floor space in this building, including galleries, is 18 acres, some idea of the vast extent of this great flower show can be imagined.

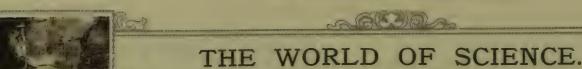
idea of the vast extent of this great flower show can be imagined.

The exhibits have naturally been on a very large scale and the impression has been one of colour and spectacle. The British exhibits, which were staged by nurserymen and private gardeners under the chairmanship of the Hon. David Bowes-Lyon, President of the R.H.S., won a great number of prizes (forty-eight



THE DELIGHTFUL WATER GARDEN IN THE CENTRE OF THE GROUND FLOOR, STAGED BY THE FAMOUS FRENCH FIRM OF VILMORIN-ANDRIEUX, WITH ISLANDS, FOUNTAINS AND MYRIAD FLOWERS.

in about sixty classes), and the woodland garden designed by Mr. Francis Hanger of the R.H.S. Wisley Gardens, won the second *Grand Prix d'Honneur*. Another *Grand Prix* was won by the British exhibit of orchids and greenhouse plants, which included splendid cymbidiums sent by H.M. the Queen.







GAMES, BUT NO FUN, AT NESTING-TIME

HOW can eggs disappear from a nest without leaving a trace? I ask the question because it is one so often put to me, especially at this time of the year. We know that there are plenty of things that will take eggs from a nest, including robber birds and marauding rats, squirrels, stoats and weasels. The form in which I usually receive



WITH HER FEATHERS FLUFFED OUT TO FILL THE NEST, GIVING HER A VERY SQUAT APPEARANCE: A HEN BLACKBIRD BROODING.

the question is, however, not so easily answered. The story tells of a nest in the ivy or a rose, running up the side of the house, so located that it is close to and under full observation from the window. Eggs are laid, all goes well until one morning all the eggs are gone. The nest shows no sign of damage, there is no eggshell in the nest or on the ground.

This year there has been a "whodunit" in my garden. A blackbird nested in a yew 4 ft. from the ground. Two eggs were laid, the usual clutch being four. The nest was near a path and the hen blackbird was accustomed to people passing near where she was sitting, and she took no notice of us. It was easy, therefore, to watch what was happening without disturbing her. One only of the eggs hatched. The other was clearly addled, since it showed no sign of hatching although the nestling from the other egg was

nearly fledged.

The addled egg was in the nest on the morning of April 7. The following morning it was gone. The nest itself appeared to be quite undisturbed. The well-grown nestling was still in it. The mother was feeding it, unconcerned as well-

unconcerned as usual.

Something like a census has been taken of the nests in this garden. Even old nests have been noted. One of these was in a low hedge, 50 yards from the yew bearing the blackbird's nest. The one in the low hedge was a song-thrush's nest, but it must have been there at least a year as grass seeds were sprouting from its mud lining. It so happens that this nest was inspected on the morning of April 7, when it was found to be empty. On the following morning, the day

when the addled egg was found to be missing from the blackbird's nest 50 yards away, the ancient thrush's nest was given a routine check-up and found to contain a blackbird's egg, undamaged but cold.

The mystery, or, rather, the two mysteries, were noted, but it was assumed that a hen blackbird had, by mistake or as a matter of emergency,

By MAURICE BURTON, D.Sc.

laid an egg in the thrush's nest. Two days later, when a small boy was being taken round the garden, he was shown the ancient nest with its single egg, purely for his interest, and he was allowed to pick up the egg, to demonstrate to him that it was cold. In

him that it was cold. In his anxiety not to drop the egg he cracked it. A dead, half-grown blackbird chick was inside.

It seemed now that there was more than coincidence that an addled egg should disappear from a blackbird's nest at about the time that an addled blackbird's egg appeared in a disused thrush's nest. On the face of it, the assumption seemed justified that the hen blackbird had transported her own addled egg and deposited it in the disused nest. seemed to be without a mate, for at no time have we seen a cock blackbird attending her. This alone is unusual, and it might be that she, widowed or abandoned, had developed a neurosis that could give rise to anything. Hen birds are very attentive

Hen birds are very attentive to the hygiene of the nest. They will keep it tidy inside and it would be remarkable if she had taken the egg, flown with it in her beak and deliberately placed it in the old nest.

It has not been proved that the egg which disappeared from the blackbird's nest is the same as that found in the old thrush's nest. The circumstantial evidence is, however, strongly in favour of this being so. It seemed worth while to test the matter by putting another egg in with the blackbird nestling. Since another blackbird's nest in another part of the garden contained five eggs, one was taken from it and placed in the first blackbird's nest. The following morning this was gone also, but again without any other sign of the nest being visited. It was not possible to keep a constant watch, so there is no means of telling when it was removed. Nor has this second egg, or any part of it, been found in spite of a close search.

This chain of events is sufficiently like those on which I am often questioned to invite further speculation on it. We know that some birds, including swans, grebes and woodcock, will transport the young, and apparently do so commonly. One hears occasional stories of other birds, belonging to species in which such behaviour is otherwise unknown, doing the same thing, but rarely. I have been given an account which suggests that woodcock may sometimes transport a clutch of eggs. The evidence is circumstantial in that the birds were not actually seen doing it. But the evidence is strong for all that.

There can be no question of young interfering humans having transferred the blackbird's egg from one nest to another. If a rat or a field-mouse took it, then it is remarkable that either of

these should have been able to carry it such a distance and at the end of the journey negotiate the kind of hedge in which the thrush's nest was lodged. Further, if a rat was the culprit, or a stoat or weasel, the remarkable thing is that the nestling, more desirable as a victim, should have been untouched.

It is more than likely that the enforced solitude of the hen blackbird was affecting her nerves, so that abnormal tricks could be expected. We saw this also in another field of her activity, when she showed a distraction display. This sort of behaviour is better known in ground-nesting birds. Familiar examples are the hen pheasant or plover, disturbed at the nest, running away from the nest trailing a wing as if injured. This used to be called injuryfeigning, a term now discarded in favour of distraction display. It is more common in birds nesting on the ground, and the usual explanation is that the bird is suffering from conflicting emotions, a desire to flee conflicting with an anxiety to remain and guard the nest. The practical result is that the attention of an enemy is distracted from the nest.

Distraction displays have occasionally been seen in birds nesting off the ground. This blackbird was one of them. She was so used to us that she made no attempt to leave the nest when we went near it. When, on the other hand, one of us was near the nest as she was returning with food, she was liable to give a distraction display. It took various forms. She might fall to the ground and spin round on her breast, her wings held down but not spread, and later flop away through the dead leaves as if unable to fly, or she might spin down through the foliage of the tree as if out of control. Once she came down through the foliage as if out of control, moved towards the edge of the nest and then settled on her eggs.

This is, in my experience, unusual in a blackbird. It had all the elements of a distraction display except that it was carried out only when returning to the nest. Whether there was a conflict of emotions is hard to say. It looked more as if she was suffering from a nervous tension.



SHOWING THE NESTLING'S DOWN FEATHERS ON THE RIGHT: THE NEST CONTAINING ONE ADDLED EGG AND THE NEARLY FLEDGED NESTLING. DR. BURTON ON THIS PAGE INVESTIGATES A "WHODUNIT" CONCERNING THE DISAPPEARANCE OF THE ADDLED EGG. (Photographs by Jane Burton.)

remove any foreign bodies, including the broken shells after the eggs are hatched. These are carried away in the beak and, as a rule, dropped some distance from the nest. It would be remarkable if this one had carried away the addled egg and by some miracle let it fall so that it landed exactly in the abandoned thrush's nest. Equally,

PERSONALITIES OF THE WEEK: PEOPLE AND EVENTS IN THE PUBLIC EYE.



TO LEAD COUNCIL OF TO LEAD COUNCIL OF EUROPE: MR. J. EDWARDS. Mr. John Edwards, Labour Member for Brighouse and Spenborough, was elected President of the Consultative Assembly of the Council of Europe—whose spring session has opened at Strasbourg—on April 21. He is the first British parliamentarian to fill this post. Mr. Edwards became Vice-President of the Assembly. in 1957.



GREAT HOSTESS: LATE LADY LONDONDERRY. LATE LADY LONDONDERRY.
The Dowager Marchioness
of Londonderry, D.B.E.,
who died on April 23 at
the age of 78, was extremely well known as one
of England's leading political hostesses, both at Londonderry House and at
Wynyard Park, in Durham.
She was the widow of the
seventh Marquess, whom
she married as Viscount
Castlereagh. Castlereagh.



SIX MEMBERS OF THE BRITISH MEDICAL TEAM WHICH LEFT FOR MOSCOW ON APRIL 23 TO DEMONSTRATE CARDIAC SURGERY TECHNIQUE.

Among members of the British medical team, from the Surgery Department of the Post-Graduate Medical School at Hammersmith Hospital, are (left to right): Mr. William Cleland (the leader), Dr. Denis Melrose, Sister Phyllis Bowtle, Dr. Arthur Beard, Mr. Hugh Bentall and Mr. John Robson. The other member is Dr. A. Holman.

They will perform "hole-in-the-heart" operations.



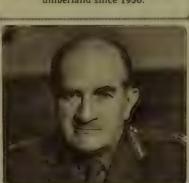
LORD COTTESLOE, THE NEW TATE GALLERY CHAIRMAN.
Lord Cottesloe, who has
been elected Chairman of
the Tate Gallery, London,
in succession to Sir Denis
Proctor, is a Trustee of
the Gallery. He has distinguished himself in rowing
and shooting. He rowed
for Cambridge against Oxford in the Boat Races of
1921 and 1922, and won
six times the Match Rifle
Championship at Bisley. TATE GALLERY CHAIRMAN.



A NOTABLE ENGINEER: THE LATE SIR STANLEY ANGWIN.
Sir Stanley Angwin, who died on April 21 at the age of seventy-five, was an outstanding engineer in the field of national and international telephone communications. He became Engineer-in-Chief of the Post Office in 1939, and played a great part in developing oversea communications and in construction of radio stations. LATE SIR STANLEY ANGWIN.



THE DUKE OF NORTHUMBERLAND APPOINTED KNIGHT OF THE GARTER. On April 22 it was announced that the Duke of Northumberland had been appointed Knight of the Most Noble Order of the Garter. The Duke, who is forty-five, succeeded his brother in June 1940, and has been Lord-Lieutenant of North-umberland since 1956.



SIR WILLIAM SLIM, A NEW KNIGHT Field Marshal Sim, A NEW KNIGHT
OF THE GARTER.
Field Marshal Sir William Slim,
who is sixty-seven, has been
appointed Knight of the Most Noble
Order of the Garter. Sir William
Slim has been Governor-General of
Australia since 1953 and in World
War II commanded the Fourteenth
Army in Burma.



THE HALFORD HEWITT GOLF TROPHY WON BY OLD WELLINGTONIANS FOR THE FIRST TIME: THE

WINNING TEAM, WHO DEFEATED THE OLD CARTHUSIANS IN THE FINAL.

In their College's centenary year, Old Wellingtonians won the Halford Hewitt trophy for the first time, beating Old Carthusians by three matches to two in the final, played at Royal Cinque Ports on April 19. In the photograph are: standing, left to right, P. G. Shillington, N. P. C. Dobbs, C. F. C. Lee, G. S. Cole, B. E. Luard, D. W. Frame, R. O'Brien, J. Ff. Churchill; seated, left to right, W. J. B. Giradet, M. J. C. Allom, Sir Henry Birkmyre (captain), D. S. Allom and P. B. Gracey.



A DISTINGUISHED ADMINISTRATOR: THE LATE LADY BEVERIDGE THE LATE LADY BEVERIDGE.

Lady Beveridge, the wife of Lord Beveridge, died on April 25, aged eighty-two. During the First World War she held a responsible post at the Ministry of Food, and afterwards was Secretary and acting Dean of the London School of Economics until 1938. While Lord Beveridge was Master of University College, Oxford, she gave him loyal support in his work. Her first husband was the late Mr. D. B. Mair, who died in 1942.



A FAMOUS RACING DRIVER A FAMOUS RACING DRIVER
HONOURED: JUAN MANUEL FANGIO.
The famous motor racing driver,
the Argentinian, Juan Manuel
Fangio, was appointed "Commendatore Republica," Knight Commander of the Italian Republic—
at a recent ceremony in Milan, in
honour of his great sportsmanship.
He has won many championships.



WEST BERLIN'S MAYOR IN LONDON: HERR WILLY BRANDT.

During his recent visit to London, Herr Willy Brandt, Mayor of West Berlin, had talks with the Prime Minister and the Foreign Secretary on the future of Berlin. He described these as "encouraging," and added that "any giving way would have disastrous effects in Germany...."



ELECTED CHAIRMAN OF THE LONDON COUNTY COUNCIL: MR. SIDNEY BARTON. Alderman Sidney J. Barton, who is aged fifty, was elected Chairman of the London County Council on April 20. He will succeed Mr. A. E. Samuels. Mr. Barton, who was educated at a London County Council school, is a trade union official and has been a Socialist Alderman since 1953.



AWARDED THE GEORGE MEDAL FOR BRAVERY: FOURTEEN-YEAR-OLD BRIAN GIBBONS.
It was announced on April 21 that Brian Gibbons, who is only fourteen, had been awarded the George Medal for his bravery in saving his nephew from a fire after a Viking airliner had crashed on a row of houses at Southall, Middlesex, on September 2. Brian, who was sleeping in one of the wrecked houses, with a five-year-old nephew, succeeded in rescuing him, and as a result was severely burned. FOURTEEN-YEAR-OLD BRIAN GIBBONS



AN EXPERT ON HEART DISEASES: THE LATE

AN EXPERT ON HEART DISEASES: THE LATE PROFESSOR JOHN HAY.

Professor John Hay, Emeritus Professor of Medicine in the University of Liverpool, died on April 21, aged eighty-five. One of the country's leading physicians, he had held many important appointments, and was an honorary member of the Association of Physicians and the British Cardiac Society.

OF

THE

WORLD

REVISED VERSIONS. By J. C. TREWIN.

AT Stratford-upon-Avon, in the 1930s, Komisarjevsky. (If you really wanted to be in the swim, you called him "Kommie".) He put Portia into bicycle-wheel spectacles and turned Morocco to a kind of coloured coon. "Macbeth" was played in tin helmets before aluminium screens. Falstaff, in "The Merry Wives of Windsor," looked like the Emperor Franz Josef. And what this Mr. K. did with "The Comedy of Errors" had to be seen to be disbelieved. That was long ago. I imagine that to-day

THE



HELENA (ZOE CALDWELL) MEETS THE WIDOW (ANGELA BADDELEY): A SCENE FROM THE STRATFORD PRODUCTION OF "ALL'S WELL," IN WHICH DAME EDITH EVANS TAKES THE PART OF THE COUNTESS OF ROUSILLON.

Stratford people will be talking of Tyrone Guthrie as they talked of Komisarjevsky. He has taken "All's Well That Ends Well," an odd, lonely play, never popular, and made of it a fantasy of his own that will exasperate purists, and delight people who see no reason why Shakespeare should not be touched up a bit.

In the matter of "All's Well" I now sit firmly on the fence. may irritate playgoers in search of a sharp Yes or No; but there are times when one cannot be so forthcoming. At Stratford I can say Yes with enthusiasm to the principal passages for Helena and for the old Countess, and No just as firmly to some of Guthrie's more extravagant humours.

It is, of course, a difficult, wry play. We are all a trifle dubious about Helena, whom Coleridge loved, and whom we have to regard now as an opportunist. But I am coming to believe that it is merely fashionable to deride "All's Well." It is an acquired taste; yet, once it is acquired,

any too resolute tinkering with the text can annoy us—it is as if a director has decided to laugh at an ugly duckling of unsuspected charm. Here, in a week of new productions, I have to be briefer than I could wish. Mr. Guthrie, then, has chosen (with the aid of Tanya Moiseiwitsch) to put the comedy into approximately modern costume—now basically Edwardian, now more-orless contemporary—and he has filled out the action with a great deal of extraneous business. Thus, after the scene for Helena and the suitors in Paris, one almost looks in the programme for a choreographer's name, and wonders whether there

might not once have been a part for Lily Elsie. And some of the military scenes —one in particular—have almost a Gang Show quality, as if Guthrie had been inspired by Ralph Reader.

There is, for example, the third scene of the third act. In the text it is a dull little passage of some ten lines. Guthrie turns it into a joke that might go very well at the Palladium: a fragment of comic knockabout that, funny as it is on its own plane, is not wanted. At least, I don't think

so (though I shall meet with acute disagreement). One trouble with this sort of inventiveness, a director's fun, is that anybody new to Shakespeare may expect the same kind of racketing broad comedy in any of the plays. It seems to me to be doing an ill-turn to directors who are to follow, and who are content with Shakespeare unadorned.

It may be held that this is all too glum a view, and that Guthrie is entitled to make what he can of not very good material. That is for every spectator to decide as he wishes. I think that the Parolles scenes, if not Shakespeare's major fooling, have always come off well enough when left to speak for themselves. Moreover, I cannot believe that Helena and the Countess are from the same world as the present Irregular Humorists.

At Stratford now the autumnal Countess (Dame Edith Evans) and Helena (Zoe Caldwell) rise from the text more clearly than I have ever known. Guthrie has managed these scenes most sensitively, and he has the fortune to be served by a great artist and by a young player of impressive strength. It sounds limply faint praise to say that an artist is "promising"; let me affirm that Miss Caldwell, in this single part, has established herself. She has an extraordinarily direct method and a taut-bowstring voice. Helena shoots her arrow straight into the gold, and I am not merely using a tempting play on words. For once, while



"A FANTASY . . . THAT WILL EXASPERATE PURISTS, AND DELIGHT PEOPLE WHO SEE NO REASON WHY SHAKESPEARE SHOULD NOT BE TOUCHED UP A BIT ": TYRONE GUTHRIE'S "APPROXIMATELY MODERN COSTUME" ADAPTATION OF "ALL'S WELL THAT ENDS WELL." The scene shows Bertram (Edward de Souza) and Helena dancing before the King of France, seated, at the centre (Robert Hardy). (Stratford-on-Avon Memorial Theatre: first night, April 21.)

listening to "All's Well," Helena's opportunism did not worry me: I saw and heard a girl singleminded in her love, and unfalteringly courageous.

Perhaps it is needless to say how beautifully Dame Edith acts the Countess of Rousillon: a figure of intense graciousness. It is a relief to hear the lines phrased with so much authority. Collectors may like to recall that Dame Edith played, of all parts, one of the brothers Dumain for William Poel in 1920. She last appeared at Stratford in 1913 as her celebrated Cressida, (also for Poel).

A few years ago Guthrie, as idio-syncratic a director as Poel was, but in another way, was producing "Troilus and Cressida" at the Old Vic with his exciting capriciousness, obscuring the poetry but sharpening the satire as no other man had done. He has been less happy with "All's Well" (true, a less workable piece). But this time he has saved the poetry and worked too hard at the rest. In fairness, I must say that he can usually be disarming even while one grumbles most: in the present production, when the dais, with its chairs of state, jigs up and down in the Palace scene, to the music of the dance, I was reminded of the dance of the chandeliers in a French players' production of "Orion le Tueur" some time ago.

THEATRE.

The acting in this uneven night is capital. Cyril Luckham's Parolles is a saloon-bar blowhard; Robert Hardy, though obliged to use a too laborious method, is the most imposing of autocrats; Edward de Souza has a shot at Bertram; and Angela Baddeley and Priscilla Morgan frolic through the Widow and Diana, who are hardly out of the top drawer. The Gentle Astringer is now a pleasant fellow catching a bus at Marseilles. And Guthrie has our gratitude for cutting out Lavache, the clown, altogether: that is stringent but applauded revision, though elsewhere the director might have trusted Shakespeare.

Another revised version is that of Lionel Hale's "Gilt and Gingerbread" (Duke of York's). Since I saw it on tour the dramatist has

altered the third act; personally, I was delighted to have this extra bounty of Mr. Hale's wit. He has always put the right line in the right place: his shafts, too, strike the gold. All I need say of the revel in a stockbroker's Regent's Park drawing-room is that the acting by John Clements (unwise dabbler in Patagonian uranium), Kay Hammond (dabbler's wife), and Richard Briers (frustrated botanist at large with a Geiger counter) is as witty as the writing. Put this with "The Grass Is Greener." One thing only: I wish Nicholas Hannen was in the cast; he gave on tour a performance of a gently parasitical father that I shall always remember with delighted respect. And I am not seeking to be rude to his successor: far from it.

"Dark Halo" (Arts) could do with a revision of its third act. Then it could be a satisfying little piece about the wrong sort of faith-healing, a West Side story of a semi-charlatan who deceives herself in some measure, as well as her group of New York disciples; Mary Ellis acts her with assured command. The Cambridge Theatre's drama, "The Hidden River," set in post-war France when "collaboration" was the foulest of words, might have had a better chance ten or fifteen years from now when playgoers would have

come more freshly to the theme. At present it seems to us like the re-telling of a tale heard too often. But there is some honest writing by Ruth and Augustus Goetz (who base the piece on a novel by Storm Jameson), and it is attacked firmly by a cast in which Leo Genn uses that voice like a deep-toned bell, Alan MacNaughtan creates a character thoroughly, and the authoritative Catherine Lacey—never too lucky in her modern parts—kept reminding me (with "All's Well" to come) that, once at Stratford, I had met her as the Countess: she has also acted Helena in the West End.

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"THE PLEASURE OF HIS COMPANY" (Haymarket).-Nigel Patrick, Coral Browne, and Barry Jones in a comedy by Samuel Taylor and Cornelia (April 23.)

"THE DUTCH COURTESAN" (Theatre Royal, Stratford).-Theatre Work-

shop production of Marston's play. (April 24.)

"THE CENCI" (Old Vic) .- Barbara Jefford and Hugh Griffith in a revival of Shelley's rarely-seen tragedy, directed by Michael Benthall. (April 29.) "CANDIDE" (Saville).-Voltaire into a musical play, with Denis Quilley,

Mary Costa, and Edith Coates. (April 30.)

So, at last, to "Die Fledermaus" (Coliseum), which no one will wish to revise, and which reaches us like a champagne supper. The Sadler's Wells Company with two alternating casts—has here arrived in the West End in the gayest triumph. There is a new and expert Christopher Hassall libretto for the Strauss score. And the Ballroom scene, as directed by Wendy Toye, is even better than the Palace scene (dance but no song) as directed by Guthrie in "All's Well."

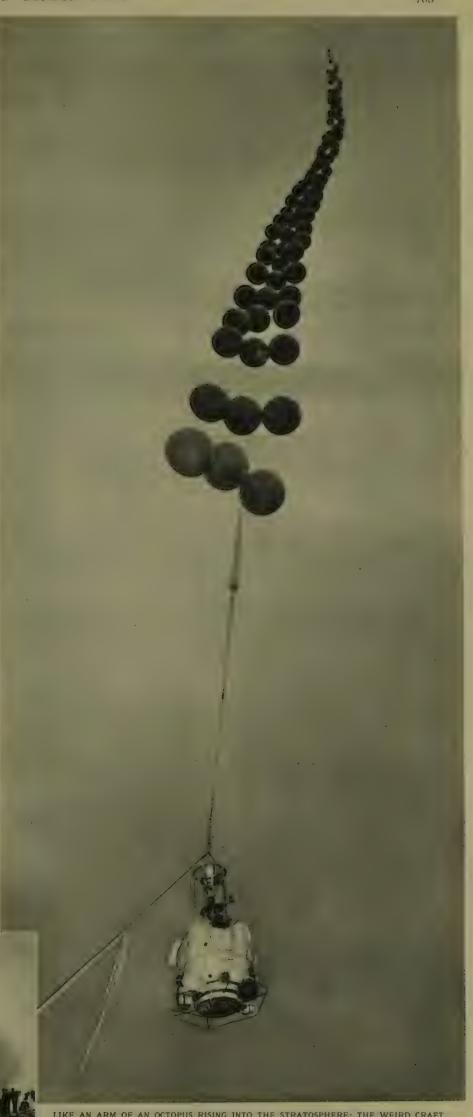
WITH THE AID OF 100 BALLOONS: VENUS OBSERVED—BY A FRENCHMAN.



PREPARING FOR HIS APPOINTMENT WITH VENUS: M. AUDOIN DOLLFUSS, A YOUNG FRENCH ASTRONOMER, STEPS INTO HIS HERMATICALLY-SEALED METAL CABIN NEAR PARIS.



BEFORE THE ASCENT TO TAKE PHOTOGRAPHS OF THE PLANET VENUS ABOVE THE EARTH'S DENSE ATMOSPHERE: SOME OF THE 100 BALLOONS BEING FILLED WITH HYDROGEN.



LIKE AN ARM OF AN OCTOPUS RISING INTO THE STRATOSPHERE: THE WEIRD CRAFT WHICH TOOK M. DOLLFUSS TO A HEIGHT OF $42,000~{
m FT}$

A FTER being airborne for five hours in a metal cabin carried by 100 hydrogen balloons, the French astronomer M. Audoin Dollfuss landed safely in Central France, 130 miles from where he had set off on his attempt to study and to photograph the planet Venus from beyond the dense atmosphere of the earth. He had hoped that the balloons would carry him 65,000 ft. high, but, on his first flight, he began to lose confidence in both his instruments and his means of support above 40,000 ft.: so he returned to earth by releasing a few of the balloons. Each of these balloons measured 9 ft. in diameter at ground-level, but it was anticipated that they would swell to 40 ft. as the air pressure decreased, and that a number of them might well burst in high altitudes. During the flight certain airline services were re-routed to avoid collision.



THE WORLD OF THE CINEMA.



SHAW AND WELLES AND ASQUITH

IT is just possible to grow a little weary of that true story of the two rich young men in Chicago in 1924 who murdered a schoolboy and very nearly "got away with it." It was an interesting approach to murder, of course—the idea of a perfect detached murder, with no emotional involvement. But in the course of time and of the story's frequent re-telling, one grows somewhat weary of being interested in the grows somewhat weary of being interested in the approach. A really nice murder, now, is much less of a cold-blooded affair—it should have hate, or lust, or fear, or greed, or just plain sadism, or at least some kind of passion at the back of it.

Springing out of the actual affair we first had Mr. Patrick Hamilton's brilliant play, "Rope," in 1929, and this was filmed at least twice to my knowledge. In more recent years we have had in America a novel by Mr. Meyer Levin which was turned not long ago into a successful stage-play on Broadway. This novel and play have now been adapted into a film called "Compulsion."

It is all most intelligent and most sinister (direction by Richard Fleischer). The two young murderers, now called Straus and Steiner, have "no emotional involvement" with their crime. But it is now frankly revealed that they were "emotionally involved" with each other. They are brilliantly differentiated and well played by Bradford Dillman (the cool one) and Dean Stockwell (the one who is bothered if never exactly hot). A great many other characters—fellow-students, professors, journalists, detectives, and even a girl—do a great many things to keep us agog and "emotionally involved." But they are all swamped, steam-rollered, played off the screen, by one performance so superb that I must leave all mention of it until the end of my space. Otherwise I never shall arrive at "The Doctor's Dilemma "!

It is not possible to grow weary of Bernard Shaw's witty wisdom. The latest play to be tackled is one of his most devastating and delightful. It has been directed by Anthony Asquith, who is quite the best director for the purpose, and the screen-play is by Anatole de Grunwald.

By ALAN DENT

from a poorer district). The faculty is thus quite perfectly represented; and if the German-Jewish doctor is omitted entirely, only the out-and-out Shavian is going to miss him. (We reflect that if Shaw had ever chosen to rewrite this play he would containly have introduced a percentirely.) certainly have introduced a psychiatrist.)

But this is not all by any means. Over and above the castigated medical profession we have

OUR CRITIC'S CHOICE



ORSON WELLES, WHO IS APPEARING IN "COMPULSION." In 'Compulsion,' a Twentieth Century-Fox film which began its career at the Carlton Theatre on April 16," writes Alan Dent, "Orson Welles achieves a striking success in a serious part which can only be compared with that of Charles Laughton in a funny one—as an extremely different sort of barrister in 'The Witness for the Prosecution.' The atmosphere throughout is morbid and dire, for the subject is the notorious Chicago crime in 1924 when two rich youths murdered a little boy 'just for the devil of it.' Mr. Welles's tremendous performance is that of the attorney who defended them, persuaded them to change their plea from Not Guilty to Guilty, and concluded his great speech with an overwhelming attack on Capital Punishment. It is a triumph, curiously enough, not of over-acting but of deliberate and immensely subtle under-acting." ORSON WELLES, WHO IS APPEARING IN "COMPULSION."

the genuine artist and bedat, and his beautifully devoted wife Jennifer-who are fulfilled to my continued

To complete the success of a very choice adaptation, so good a young actor as Alec McCowen has been

chosen for so small a part as Redpenny (Sir Colenso's student-assistant), while for Sir Colenso's housekeeper Emmy there is the adorable old Irish actress, Maureen Delaney. Me heart's darlin'and a joy as ever!

The whole cinema-going world—all the patients in it, and all their doctors as well—will relish this film, chuckle over its wicked wit, and appreciate how beautifully it has been dressed (by the matchless Capil Boston) in its period which is the recommend. less Cecil Beaton) in its period which is the year 1906. So, just as a corrective to this complacency, let me remind the reader that Shaw could be serious, and quite terrifyingly serious, on the subject of surgery. I am particularly stirred to quote this because in the film Mr. Gwynn, as Blenkinsop, is made up, whether accidentally or not, to look remarkably like that superb critic and Ibsenite, William Archer, of whom Shaw was as fond as he was ever fond of anybody.

Archer died quite suddenly, under the surgeon's knife and after an operation which was not regarded as very serious. Shaw heard the news when he was on holiday in Madeira. As late as 1926, he wrote this on Archer's death:

The operation had killed him. I am unfashionable The operation had killed him. I am unfashionable enough to hold that an operation which does not justify itself by its promised results should always be the subject of a stringent inquest; for I have never been able to regard a death caused by an operation as a natural death. My rage may have been unjust to the surgeons; but it carried me over my first sense of bereavement. When I returned to an Archerless London it seemed to me that the place had entered on a new age in which I was lagging superfluous. I still feel that when he went he took a piece of me with him.

This is little known (it occurs in a preface to Archer's "Three Plays"). The genuine emotion and indignation behind it are clear and salutary. Shaw wrote nothing more moving in all his life.

In fine, let it be said that the performance I began by raving about is, of course, that of Orson Welles as the defending counsel in "Compulsion." He walks up and down a steamingly hot court-room in his shirt-sleeves and his braces. His eloquence is all the more wonderful because he hardly raises his voice. But neither does he falter. His condemnation of the crime, and of the



THE GUILTY YOUTHS, THE STATE ATTORNEY, THE DEFENDING COUNSEL AND THE PRESS: A SCENE FROM "COMPULSION."

In this scene, Wilk, fifth from right (Orson Welles), is introduced to the two youths he is to defend, Judd Steiner, left centre (Dean Stockwell), and Artie Straus, right centre (Bradford Dillman), who have just made a confession to State Attorney Horn, second from right (E. G. Marshall), and who are being questioned by Press reporters.

If not the whole Shaw, this is certainly all Shaw and nothing but Shaw. To my mind it is the most satisfying Shavian film since "Pygmalion," which was directed, again by Mr. Asquith, twenty-one years ago, believe it or not !

It is hardly possible to imagine better casting—John Robinson (for the fashionable doctor whose dilemma makes the play), Felix Aylmer (for the ancient cynical physician), Robert Morley (for the unctuous one), Alastair Sim (for the surgeon who swears by the knife), Michael Gwynn (for the poverty-ridden general practitioner

moral scapegrace Duand unqualified admira-tion by Dirk Bogarde and Leslie Caron. Du-bedat is deprived of quite a chunk of his famous death-bed Credo. But as I saw fit to observe to Mr. Asquith himself (while congratulating him as I came away from the private view), someone was obliged to cut quite a chunk out of the Hamlet soliloquies when "Hamlet" was turned into a film!



IN LOUIS DUBEDAT'S STUDIO, THE LONDON PHYSICIANS ARE AFFRONTED BY THE OFFENSIVE BEHAVIOUR OF THE AILING ARTIST: A SCENE FROM THE M.-G.-M. FILM OF SHAW'S "THE DOCTOR'S DILEMMA."

In this scene from "The Doctor's Dilemma." Louis Dubedat, right (Dirk Bogarde), the tuberculosis-stricken artist, is seen with the specialists—Cutler Walpole (Alastair Sim), Sir Ralph Bloomfield-Bonington, left (Robert Morley), and Sir Patrick Cullen, background (Felix Aylmer)—who have come to treat him at his wife's request. (London première of "The Doctor's Dilemma": Warner Theatre, Leicester Square, April 23.)

wanton motives behind it, is utter and severe. He is magnificently untheatrical, non-self-conscious. He is quite simply a great lawyer obsessed with the need for saying that murderers should not die, that killing is not a cure. Whatever the onlooker's view of the subject, he is obliged to agree that the Case Against could not conceivably be more cogently and persuasively stated. Welles plays this counsel like a prophet new-inspired. What a Captain Shotover when Mr. Asquith comes to film "Heartbreak House"

OTHER CURRENT FILMS.

"THE THIRTY-NINE STEPS" (Rank. Generally Released: April 20) .--Will displease those who vividly remember John Buchan's novel. But those who do not will take considerable pleasure in it—particularly in Kenneth More's performance in the leading part.

"THE JOURNEY" (M.-G.-M. Generally Released: April 20).-Will displease those who think the recent Hungarian Revolution far too serious a matter to be used as a mere background. But the acting, here too, is a compensation particularly that of Yul Brynner as a Russian officer.

"NO ROOM FOR WILD ANIMALS" (Astral. Generally Released: April 20).

Will fascinate all who think that the wild animals of Africa deserve far more preservation than they get. Some of its photographic triumphs have not been surpassed even in Walt Disney's celebrated Real-Life Series.

CHANGES IN LONDON AND BRISTOL; AND TWO POLITICAL OCCASIONS



THE BIRTH-PLACE OF WILLIAM FRIESE-GREENE, THE INVENTOR OF CINEMATOGRAPHY—AS IT WAS IN 1956, WITH THE COMMEMORATIVE PLAQUE BESIDE THE DOOR.



THE BIRTH-PLACE OF WILLIAM FRIESE-GREENE, THE INVENTOR OF CINEMATOGRAPHY—AS IT IS TO-DAY, A PARKING SITE FOR FIVE CARS AND TWO MOTOR-CYCLES.

On the centenary of the birth of William Friese-Greene, September 7, 1955, the Lord Mayor of Bristol unveiled a commemorative plaque on the wall of No. 12, College Street, Bristol, the birth-place of the inventor, and it was hoped that the house might become a cinema museum. As can be seen in the photographs the house has now been demolished and the site is used for parking.

(Right.)
THE END OF A NOTORIOUS
LONDON BOTTLENECK:
THE NEWLY-WIDENED
WESTEND OF THE
STRAND—LOOKING DOWN
ON CHARING CROSS FROM
A NEW OFFICE BLOCK.

This view shows the forecourt of Charing Cross Station and is taken from a new block, further east in the Strand, which has been built on a site where a number of shops and offices were demolished to take out a dangerous "kink" in the road. The wall and some shops in front of Charing Cross itself were also demolished and some shops beyond. Further demolitions between the courtyard and Craven Street will make space for an extension to the Charing Cross Hotel.





"I SHALL BE READY ONCE AGAIN TO OFFER MYSELF AS YOUR CANDIDATE": SIR WINSTON (WITH LADY CHURCHILL, RIGHT) AFTER HIS RECENT SPEECH AT WOODFORD.

At the end of a speech lasting just over twenty minutes at Woodford, Essex, on April 20, Sir

At the end of a speech lasting just over twenty minutes at Woodford, Essex, on April 20, Sir Winston Churchill announced to his constituents that he was willing to offer himself as their candidate for Parliament once again. His offer was received with enthusiastic approval.



DURING HIS TOUR OF LANCASHIRE AFTER THE ANNOUNCEMENT OF THE GOVERNMENT'S PLANS
FOR THE COTTON INDUSTRY; MR. MACMILLAN AT A MILL AT LITTLEBOROUGH.

Mr. Macmillan's tour of Lancashire took place within twenty-four hours of the announcement of the Government's plans for the cotton industry. The Prime Minister met cotton workers and people in the streets, and was given in most cases a not unfriendly reception.

THIS week I shall once again give priority to novels, because one or two of them gave me more food for thought than any of the non-fiction that came my way. There are criticisms to be made of The Centre of the Green, by

John Bowen, but I do not propose to make them. His study of his characters, and of their inter-action, is one of the best that I have read for a very long time. He shows us a retired colonel and his wife, living the ordinary lives of such people in the country. The wife has become such people in the country. The wife has become bored with the Colonel, and dotes possessively on her two sons. These are both in trouble. Julian, who is married, makes passes at every girl he sees, and has got his landlord's daughter into trouble. Charles is so lonely that he takes an overdose of sleeping pills. At first sight, this situation may seem to be as banal as anything which a fiction-writer can produce. I can only say that it is not so. Pathetically, the Colonel takes Julian for a holiday to Spain, to see if a change of air might help him. This ends in a climax which is quite horrible. But to my mind, it is Charles who is the more convincing figure. It is not easy to depict loneliness, because the very act of using words is in itself creative, not barren. Yet here, it seems to me, you have it:

You lie there, and your watch tells you that the time is five to ten, and there is no more than a faint shadow in your mind. There are plenty of things to do if you set yourself to think of them. There is coffee to make and drink, the Sunday papers to read, a beer at the local, lunch somewhere, listening to the speakers in Hyde Park, a cinema again in the evening. And as you construct this list in your mind, after each item a small voice asks "And then?". . It is no more than a shadow. Soon it will be gone, like the morning taste in your mouth. You get up. Each movement seems to be made in a vacuum, dead and complete in itself. There is no reason for one movement to lead into another, because there is no reason why you should be doing anything at all, except that the act of doing it eats a little time. . . . So much for Sunday.

This seems to me to be terrible. And it is repeated until the reader knows exactly how Charles is suffering, even if neither he nor Charles himself can ever understand why. The last scene between the two brothers, standing by their father's grave, is immensely moving. I cannot quote it without spoiling it. But here is certainly, to my mind, a great novel. The only people to whom I should recommend it with some caution are the unhappy. It might catch them too closely under the heart.

Life comes back, with energy and violence, in Joseph Hayes' THE HOURS AFTER MIDNIGHT. This is a very short novel, about an American boy who kidnaps a girl. The action all takes place during a single night. It is not only exciting, but full of good character-drawing. The boy himself, with his half-crazy inferiority complex, his violence and cruelty, is sympathetically drawn. So is the girl, whose feeling of neglect by her parents has made her egocentric and difficult. So are the parents, whose relationship was beginning to break down. Only the girl's official boy-friend is a trifle formless. Whether one night of shock and suspense would really have resolved all these complicated psychological situations and given everyone a chance to start again and do better, is not so certain. But one only thinks of that after one has closed the book.

My other novels are not quite as good as these two, but they are worth attention. MEN of LETTERS, by Michel de Saint-Pierre, is a piece of typical French sophistication. The central figures are those of a noted French writer and his son. There are, of course, a good many women, and some of these do not exactly help to patch up a father-son relationship which had never been easy. The book is remarkable for the excellence of the translation by Mr. Peter Green. It has something in common with THE PALACE GUARD, by Donald Braider, who writes of a famous American author who has just committed suicide. One of his closest friends sets out to write a book about him, and so the story is told, in a somewhat roundabout way. I got very tired of Payson Hughes and his succession of dreary women, but the conclusion enougn.

The accents of Trinidad are sounded, for my taste, all too accurately in Mr. V. S. Naipaul's MIGUEL STREET. Another " jabber-wocky " -and the author throws his characters at you with a "take-them-or-leave-them-I-couldn't-careless" attitude which I found intensely irritating. (Can one be modern without being at the same time uncivilised and bad-mannered? A fascinating thought, but no space to pursue it!) Nevertheless, Mr. Naipaul has shown us Miguel Street, with its various inhabitants, in his usual lively and graphic manner. He is a writer of real talent.

A LITERARY LOUNGER.

By E. D. O'BRIEN.

Turning to the non-fiction, I thought that Philippe Diolé's The Most Beautiful Desert of ALL had great quality. He is writing of the Sahara Desert, and although I have never regarded deserts as objects to be cherished for their beauty (perhaps I am jaundiced by having descended towards these three times in an aircraft on fire!), M. Diolé has persuaded me. He is in good company. Colette had the same thought when she wrote: desert is the most beautiful of all things. It alone stirs one like the sea." There is much truth, and no little lyricism, in M. Diolé, as the following passage will show:

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

THE game I give this week was played in the last U.S. "Open" Championship at Pittsburgh last summer. It has me puzzled. Though it has been reprinted in a number of transatlantic chess organs, nobody seems to have enquired "Why did Black resign?" That is the question which is puzzling me. Perhaps Weaver Adams, the sufferer, is wondering himself now! He is a great dogmatist, maintaining that certain openings are best and playing no other—thus robbing himself, incidentally, of the help of the surprise factor which can be quite valuable (chess is an abstract scientific game but the players are human beings!). players are human beings!).

It is perhaps easier for a dogmatist to succumb to psychological upsets than the average individual. He finds his theories wanting in some unexpected respect; he gets into a situation quite different from the one he had planned; how easy to persuade himself that it is far worse than it really is!

VIENNA OPENING.

A. E. SANTASIERE	W. W. ADAMS
White	Black
1. P-K4	P-K4
2. Kt-OB3	Kt-KB3
3. B-B4	B-Kt5
4. KKt-K2	P-B3
5. P-04	Kt×P
6. P×P	O-R5
7. Castles	Kt×P

Now if White were to play simply 8. $R \times Kt$, he would finish, after 8. . . . $Q \times B$, a pawn down. So he naturally goes:

8. B×Pch K-B1

Over-elaboration. Whatever harm were to result from $8...K \times B$; $9.R \times K$ tch, it could not be worse than the game. Presumably Black expected $9.R \times K$ t now and intended to reply $9...B - B_4$; any discovered check could then be answered (with relish) $10...Q \times Rch$, and as White cannot block the line of Black's pinning bishop in any way, he would have nothing better than 10. Kt - Kt3, $B \times Rch$; $tx \times B$, $K \times B$ leaving Black the exchange to the good.

Unfortunately, there is a hole in all this reasoning: White need not take the knight—yet!

9. Q-Q4 10. Kt×Q Q×Q Resigns!!

10.... B-B4 would now be useless (11. B-K3!). If Black moves his knight it must—by the nature of the knight's move—go to a white square where it will be lost through a discovered check by the bishop.

So Black must take the bishop ro. . . . K×B and, after 11. R×Ktch, find a square for his king. The task does not look a very fearsome one to me: even KKt3 might not prove too unsalubrious. He is going to have trouble in bringing out his pieces, but at worst might have to endure a supported passed pawn at his Q3 after, for instance, ro. . . K-Kt3; 11. Kt-K4, P-Q4!?

Black is unhappily placed: but would you have

The next U.S. "Open" is to be held at Omaha from July 20 to August 1. Anybody can participate who is willing to pay the \$20 entry fees and U.S. Chess Federation membership fee. The first prize is \$750 (about \$267); the *lwentieth* prize is fifteen dollars. The biggest prize in any British chess tournament is the \$100 I myself have put up annually for seven years so far, for my own unofficial "Open Championship" which has settled for some years at Whitby. The official British Championship carries a lovely trophy but only \$35 cash. It shows no sign of waning in prestige, but many think, with me, that a little more filthy lucre would do it no harm.

To reduce man's stake in the desert or the ocean to the petrol or uranium that can be got from them is to lose the benefit of those landscapes and solitudes which today are resources just as necessary as raw materials. They are truly the "raw materials" of Man. The Sahara is lavish in all the goods from which the twentieth century has been weaned away: silence, solitude, the maturing and sharpening images that in everyday life appear to be of little value because they have been relegated to the category of dream or poetry: but it is they that constitute the savour and importance of peoples, and it is through them that it is given to peoples to survive—now, as ten thousand

By contrast with M. Diolé, Mr. Frank Clune is a down-to-earth hunter of facts; his FLIGHT TO

Formosa will almost certainly be accused of presenting the case for the Chinese nationalists in a violently partisan manner. Perhaps I myself believe in it because want to, but I am quite sure that Mr. Clune, given a chance, will be able to defeat his equally partisan critics. "As for the twisters in Australia," writes Mr. Clune, "who

have sneered at the ally they admired in wartime, they have short memories, or they are lacking in moral principle, or they are addled 'egg-heads' who have not learned what Chiang Kai-shek learned more than thirty years ago-that Communism is only imperialism under another name, and that its victories are gained only by treachery, double-talk and deceit." That 's the stuff to give 'em! That 's the stuff to give 'em!

I am afraid that I cannot, at present, do with many more books about the war. George Lange-laan has written a stirring and humorous account of his adventures as an allied agent in occupied France, and his Knights of the Floating Silk is well up to the standard of those who are still avid for literature of this kind. It is a pity that taste can be over-fed. Forcible feeding, even with caviar, destroys appetite, and I do not-for the next week or two, at any rate-wish to ingest any more escapes from prison-camps. I hope the gallant men who carried out these escapes will forgive me!

Perhaps I am singular in this respect. But I am sure that I am not singular in being able to consume a very great deal of the work so profusely put out by my colleague Dr. Maurice Burton. This time he has given us More Animal Legends, ranging from the much-maligned ostrich—it does not put its head in the sand when alarmedthrough satyrs and unicorns to sirens (land or sea) and the great sea-serpent. In the next chapter, as I had hoped, I met the Loch Ness Monster—I will leave readers to find out for themselves whether Dr. Burton believes in it or not-and in the last I found the Abominable Snowman. (Why "abominable "? I feel sure that this unfortunate creature, if it exists, can be no worse than some of the better-known varieties of animal which tend to

cause human beings distaste!)

Now I come to two books which are, in effect, works of reference. The smaller, Terms Used in Archæology, by Christopher Trent, will be immensely useful—especially, I should think, to immensely useful—especially, I should think, to readers of The Illustrated London News. My only criticism would be that it might, perhaps with advantage, have contained fewer proper names and more names of objects or processes—but I am only an amateur archæologist, and I feel sure that the author knows his stuff! The other work of reference is Volume IV of THE CONCISE ENCYCLO-PÆDIA OF ANTIQUES. It contains a wide variety of discussions of forms of art, including porcelain of the Russian Empire, Chinese export art of the eighteenth century, Scottish silver, Scandinavian glass, the art of trompe l'æil, Victorian embroidery, tobacco pipes, lace autographs, trade cards and bill-heads, horse-brasses, vinaigrettes, metal but-tons, English fans, and Welsh spoons. I could hardly wait to discover what a Welsh love-spoon might be. Of course it has something to do with "spooning"! It appears that the young Welshman in the mid-18th century who wished to court a lady made his intentions clear by presenting her with an ornamental wooden spoon. These remark-able objects are well illustrated—indeed the illustrations in this remarkable book are of a very high order. It is not easy to see how the publishers can have brought it out at the low price of 50s.

MAY'S MEN IN AUSTRALIA is an account by Alec Bedser of the M.C.C. tour of 1958-59. This will interest all cricketers, and Bedser's summing-up of a sad failure seemed to me to be consistent and fair.

BOOKS REVIEWED.

THE CENTRE OF THE GREEN, by John Bowen.

(Faber; 15s.)
THE HOURS AFTER MIDNIGHT, by Joseph Hayes. (Deutsch; 10s. 6d.)
MEN OF LETTERS, by Michel de Saint-Pierre.

MEN OF LETTERS, by Michel de Saint-Pierre. (Hutchinson; 15s.)
THE PALACE GUARD, by Donald Braider. (Secher and Warburg; 18s.)
MIGUEL STREET, by V. S. Naipaul. (Deutsch; 15s.)
THE MOST BEAUTIFUL DESERT OF ALL, by Philippe Diolé. (Jonathan Cape; 18s.)

TO FORMOSA, by Frank Clune.

and Robertson; 21s.)

KNIGHTS OF THE FLOATING SILK, by George Langelaan. (Hutchinson; 21s.)

MORE ANIMAL LEGENDS, by Maurice Burton.

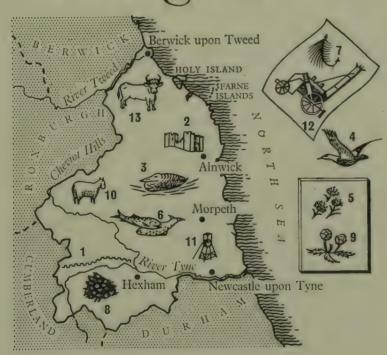
(Muller: 16s.)
TERMS USED IN ARCHÆOLOGY, by Christopher

Trent. (Phænix; 6s. 6d.)
THE CONCISE ENCYCLOPÆDIA OF ANTIQUES.
Vol. IV. (The Connoisseur; 50s.)
MAY'S MEN IN AUSTRALIA, by Alec Bedser.
(Stanley Paul; 16s.)





Shell guide to NORTHUMBERLAND



A tough primitivism of hill and moor, cloud, wind and sea, distinguishes Northumberland, a border land between past and present as well as between England and Scotland. Hadrian's Wall (1), begun in A.D. 122, kept the fierce northerners out of Roman Britain. Alnwick Castle (2), border fortress of the Percys, has stone figures on the gate and barbican, as if watching for medieval raiders out of Scotland. The Farne Islands out to sea, nesting-place of the Eider Duck (duck 3: drake 4), which is known as St Cuthbert's Chicken, recall early times of English Christianity, when St Cuthbert in 686, racked with disease and existing on a few onions, was a hermit among the sea-pink (5) and the sea-birds of the Farne.

This ancient land of trout (6) and salmon (the salmon fly (7) is the Durham Ranger), of clumps of elder (8), and upland colonies of the rare Globe-flower (9), and Cheviot sheep (10), owes its modern importance to the coal-pits (11), which George Stephenson (1781-1848) served as an engineer.

Pit-transport led to the railway, and to Stephenson's pioneering locomotive The Rocket (12) built in 1829. Perhaps the best symbol of the county's tough nature, historical, industrial and physical, is a bull of the famous "wild" cattle of Chillingham Castle (13), reputed descendants of the most ancient cattle of Britain.



YOU CAN BE SURE OF SHELL The key to the Countryside



If I had known...

I am not really a betting man but I do like to contradict and so, now and then, I make a bet.

"Hallo there," I called to a friend I met the other

day in Johannesburg. "What's all this?" We were in Eloff Street and there was a crowd round a large bus. "Well," my friend explained, "it appears the driver of this bus said he would turn here in one go. Don't ask me why. Perhaps someone tried to challenge him and bet him he couldn't. Do you think he can? Everyone here says it's impossible.'' Well, Eloff Street is narrow and this was a bus, a large one at that. I know that even large cars do not often manage to turn here in one sweep, so obviously this bus could not do it. However, the urge to contradict got the better of me and I said,

"Ofcourse this long chap can turn here. It's obvious." My friend grinned. "I bet he cannot." I accepted the challenge: "Bet you IO bottles of beer!" He beamed with delight and I already considered myself the loser. Just then the driver started up and before we quite realised what had happened he had turned round without as much as touching the kerbstones. We were startled; yes, I was too, and we went across the road for another look at this wizard and to have a word with the driver.

Seeing the star on the radiator, I grinned ruefully. "It's a Mercedes-Benz. If I had realised that, I would of course have made a bet for 20 bottles or more."



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CAR OF THE MONTH-THE ROVER 3-LITRE SALOON.

By LIEUT .- COLONEL A. G. DOUGLAS CLEASE, B.Sc., A.M.I.Mech.E.

ROVER cars have long enjoyed a reputation for quality at a moderate price. The latest addition to the range, the 3-litre saloon, which was introduced last October and which made its Continental début at the Geneva Show in March, will undoubtedly enhance this enviable reputation.

My road test was more than usually prolonged as it extended from the car's birthplace at Solihull, Warwickshire, to Geneva and back, a distance of 1400 miles. It was also a more severe test than usual as the car carried a crew of four fairly hefty men and their baggage, which completely filled the large boot. The total laden weight of the car when the 14-gallon petrol tank was full approximated 2 tons.

was full approximated 2 tons.

Although the 3-litre naturally incorporates much of what may be termed traditional Rover design, it is a completely new model, being some 8 ins. longer, 4 ins. wider and 3 ins. lower than the other models. It breaks fresh ground in its system of construction, for in a way it combines the virtues of a chassis with those of integral construction. That is, the engine, transmission, front suspension and steering are mounted in a box-section half-chassis which is attached to the all-steel body shell by six rubber mountings.

The 6-cylinder engine, of 77.8 mm. bore and 105 mm. stroke, is of the characteristic Rover design with overhead inlet and side exhaust valves, and it has a counterbalanced crankshaft carried in seven main bearings and fitted with a torsional vibration damper. With a compression ratio of 8.75 to 1 it develops 105 b.h.p. net at 4250 r.p.m. and a maximum torque of 164 lb.-ft. at the unusually low speed of 1500 r.p.m.

The test car had the Borg-Warner fully-automatic transmission, but with

The test car had the Borg-Warner fully-automatic transmission, but with the special modification that downward changes are not initiated above a speed of 30 m.p.h. at part throttle, but only when the accelerator is depressed

right down beyond the full-throttle position. This I found a little strange at first by comparison with other cars having the same transmission, but I quickly got to like it. The flexibility of the engine, and the low speed at which it develops maximum torque, seldom call for a down-change, but if it should be needed it is at once available by kickdown. An intermediate hold is, of course,

An intermediate hold is, of course, provided, and in crossing the Jura range it was appreciated for its elimination of unwanted upward changes.

As one expects from the design of the engine, it proved exceptionally smooth-running in spite of its high compression ratio. It is also very quiet running at all times, and on the long straights of the French roads it cruised easily at 80 to 85 m.p.h. for miles on end. On suitable occasions a speedometer reading of 100 m.p.h., say a true 95 m.p.h., was attained without the engine becoming in the least obtrusive.

Acceleration is also of no mean order, for from rest to 30 m.p.h. takes only 4.8 secs. and to 60 m.p.h. only 14.9 secs. The change from intermediate to top

occurs at about 58 m.p.h. under full-throttle conditions.

We maintained crew discipline, changing positions regularly, so that I was able to sample the ride in all seats. The springing is by laminated torsion bars in front and incorporates an anti-roll bar. At the rear, progressive-rate half-elliptics are used, with their rear ends secured to the body by bonded rubber bushes set at an angle so as to give lateral location. This suspension gives both front and rear passengers a very comfortable ride, and there is very little roll in fast cornering.

For a car of such lively performance, however, the deep upholstery of the rear seat does not locate the occupants as well as it might, so that they can slide sideways at times when the driver is a little too enterprising. Both seats are wide, have central folding armrests and adjustable armrests on the doors, but a rather wider central armrest at the rear would help in locating

Road-holding was excellent, irrespective of road surface, which naturally varied from good to bad, and which included snow at the top of the Col de la Faucille. The car always did exactly what the driver intended it to do. Steering, by recirculating ball worm and nut, is light and quite precise, with just enough understeer and self-centring action. It is also free from road reactions.

Brakes proved quite adequate for the fast cruising, and also for the long winding descents of the Jura range. An attempt to fade them made them hot, but there was no noticeable falling off in braking power. Girling two-trailing shoes are used in the front drums, with leading and trailing shoes in the rear, and they are applied through a hydraulic servo so that only a light pedal effort is needed.

All four members of the crew found the driving position quite comfortable, although they varied in height from 5 ft. 8 ins. to over 6 ft. The bench-type front seat is easily adjustable, and the positions of the wheel, pedals, and subsidiary controls suited all four. Instruments are housed in a binnacle and are readily seen through the two-spoked wheel, which carries a horn ring.

Most useful in Continental driving is the lever switch for the headlamps, just below that for the flashing indicators. Both switches are below the wheel within fingertip reach of the right hand. The reserve petrol switch on the fascia is a welcome safeguard on long runs.

In appearance the 3-litre follows present fashion but still remains recognisable as a Rover. Its wide wrap-round screen gives good visibility ahead,

and the view astern through the wide curved window is helpful in manœuvring. The bumpers also wrap round to give side protection to the wing tips.

The four doors open wide on their forward hinges and access to the front seat is particularly easy. The doors do not carry ventilating panels, which can be a source of wind noise, but have louvres above the windows, and we found that in conjunction with the heating and ventilating system fresh air could always be admitted without draughts

could always be admitted without draughts.

The typical Rover quality is found in the interior styling, with its walnut door cappings and fascia, fine leather upholstery, and thick floor carpets. Equipment is comprehensive and includes tinted visors, screen-washer, variable panel lighting, cigarette lighter and full instrumentation. Although not so evident, quality of finish exists in the special rustproofing and sound deadening, and in the efficient sealing of doors and boot lid.

Normally, petrol consumption should lie between 18 and 25 m.p.g. according to the manner of driving, but heavily laden as the test car was, and driven deliberately to obtain its best performance, with frequent use of kickdown into intermediate gear, the figure of 17 m.p.g. was obtained over the whole journey. On another car more gently treated 20 m.p.g. was obtained. British petrol of standard grade suited the engine well, but on French super a light "pinking" was occasionally evident in accelerating briskly from low speed.

Altogether the journey proved exceptionally comfortable, free from fatigue, and enjoyable. The car's good road manners, lively performance and ease of control endear it to the driver, and its quiet, effortless running can, and did, lull a rear passenger to sleep while the speedometer was well in the nineties.

The basic price of the test car with automatic transmission is £1280,

which purchase tax raises to £1814 9s. 2d., but the prices with the four-speed synchromesh gearbox are respectively £1175 and £1665 14s. 2d.

MOTORING NOTES.

Forthcoming international events include the seventeenth Monaco Grand Prix on May 10, over 100 laps of the "round-the-houses" course, the Scottish Rally organised by the Royal Scottish A.C. on May 18 to 22, the Targa Florio sports car race in Sicily on May 24, and the Dutch Grand Prix on May 31.

With the touring season appear new editions of various guides and maps. The R.A.C. Handbook is now available at a cost of 8s. 6d. to members or 12s. 6d. to non-members, and it contains entries for nearly 4000 towns and villages in the British Isles, with tariff details of appointed and approved hotels and restaurants. For the holiday tourist there is the new-look Continental Handbook with 640 pages of essential information on touring abroad, price 6s. 6d. or 10s. 6d.

The A.A.'s Handbook for 1959-60 contains its usual features and some new ones, such as a list of the Patrol Service centres, the Motorway Code, and First Aid hints. The A.A. Foreign Touring Guide contains 40 pages of detailed road maps, including Portugal, Norway and Sweden for the first time, and lists 5320 appointed hotels in nineteen countries.

A new Dunlop road map, published by Geographia Ltd., price 5s., shows the approximate width of roads in South-East England to a scale of 5 miles to 1 in., and shows new and proposed by-passes and motorways.

Talks in Rhodesia between the Hon. F. S. Owen, Minister of Commerce and Industry, and Sir Leonard Lord, K.B.E., Chairman of B.M.C., have resulted in agreement to establish an assembly factory in the Federation.

A Commonwealth Motoring Conference is to be held in London from June 7 to 13, when delegates representing 6,000,000 motorists from all parts of the British Commonwealth will discuss mutual problems and aims. Primary object of the Conference, which has been convened by the R.A.C. and the A.A., will be to consider the formation of a Federation of Commonwealth motoring organisations and clubs to ensure reciprocal motoring services throughout the whole of the Commonwealth.

After May I visitors taking their cars into the Republic of Ireland will not need a triptyque, carnet or bond, but on showing the registration book will be issued with a "sticker" which, when stamped by Customs at point of arrival, will be valid for one year, during which any number of exits and entries may be made on a supplied "pass." The sticker and pass may be obtained from the A.A. or R.A.C., or from the Bord Failte offices in London, Manchester, Glasgow and Belfast.

At a luncheon at the R.A.C. on April 10, the Chairman of the Club, Mr. Wilfrid Andrews, presented the Dewar Challenge Trophy to Mr. G. A. Vandervell and his colleagues responsible for the design, development, production and performance of the Vanwall car, which has contributed so much to British prestige in motor sport during 1958.



THE ROVER 3-LITRE SALOON, INTRODUCED LAST OCTOBER. COLONEL CLEASE'S ROAD TEST WAS MADE ON A ROUND TRIP TO GENEVA, DURING WHICH IT WAS FOUND THAT THE CAR'S "QUIET, EFFORTLESS RUNNING CAN, AND DID, LULL A REAR PASSENGER TO SLEEP WHILE THE SPEEDOMETER WAS WELL IN THE NINETIES."



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STRANDED ON HOLIDAY: It happened to Malcolm Bradbury, who writes a hilarious account of it. WINCHESTER CATHEDRAL: The story in pictures of the historic auction to raise funds for preserving the Cathedral.

The April 29 issue of "The Tatler" includes:

BEACHWEAR: A full range of the 1959
styles. THE LIBERAL LEADER, Mr. Joseph
Grimond, is interviewed by Monica Furlong.

THE KENTUCKY DERBY (to be run next
Saturday) is described in all its glitter and
gaiety by Muriel Bowen. WHERE TO GO,
WHAT TO SEE: Full guide for an evening out, with restaurants candidly assessed by Isaac Bickerstaff. SOCIAL NEWS and Pictures. VERDICTS on new shows, books and records. PLUS the regular features on News Portraits, Beauty, Cookery, Motoring and Travel.



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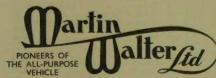


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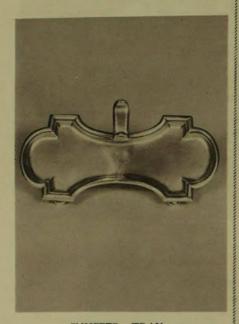
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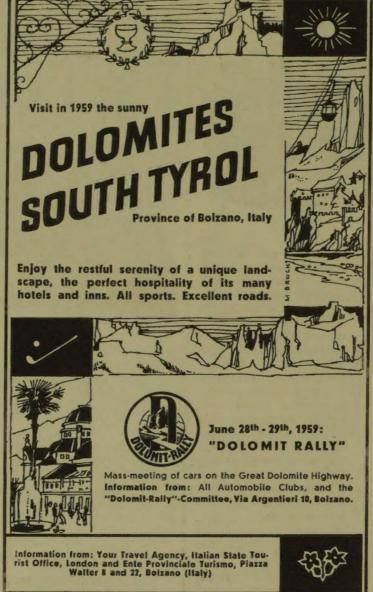


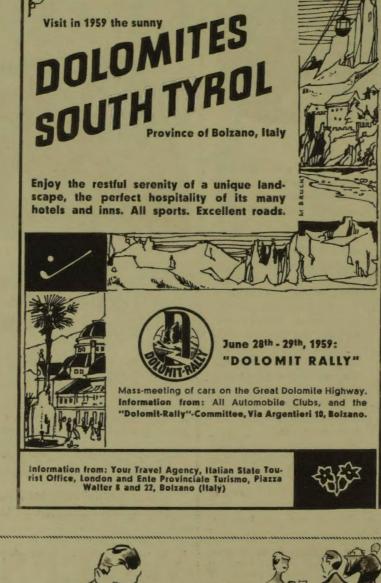


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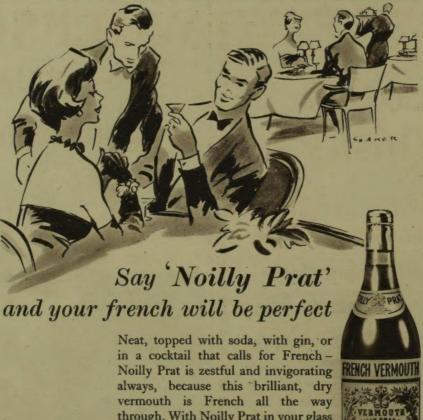






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